

VARIETY

Published Weekly at 134 West 40th Street, New York 18, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1979. COPYRIGHT, 1951, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 184 No. 8 NEW YORK, WEDNESDAY, OCTOBER 31, 1951 PRICE 25 CENTS

TV TRYOUT THEATRE FOR B'WAY

Par Walks in (on TV Color) Where CBS Fears to Tread

Washington, Oct. 30. Paramount Pictures may jump into the breach created by the Columbia Broadcasting System's suspension of color telecasts two weeks ago. If the film company can lease, buy or borrow from CBS two color cameras, for which it is now negotiating, and get a go-ahead from the Federal Communications Commission, vari-bued broadcasts will probably be on the air again in short order.

Rather than originate from New York, however, as did most of the CBS airings, Par's will likely emanate from its station KTLA in Los Angeles. Par's aim frankly is to spur interest in the Lawrence Chromatic tube, in which it owns a half-interest. Its colorcasting would undoubtedly be on a much more limited scale than CBS had planned.

Paramount's decision to push forward with color followed the concave called in Washington last Thursday (23) by Charles E. Wilson, Defense Mobilization Administrator. Its aim, according to telegrams of invitation from Manly Fleischman, Defense Production Administrator, was "to discuss the desirability of suspending further development and production of color television equipment."

Request from Wilson the week before had led to CBS suspending its colorcasting. Outcome of the meeting indicated Columbia prexy Frank Stanton may have been too hasty in his action. Also that Wilson may have modified his views somewhat on color development.

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Irate Ohio Reader Pays \$180 for Ad to Denounce Ex-N.Y. Critic on Review

Toledo, Oct. 30. Though several readers have in the past written letters to the editor of the Toledo Blade regarding their opinion of the reviews of Julian Seaman, music critic, none until last week ever purchased advertising space for this purpose.

However, Grant H. Rinehart, a public accountant of nearby Fremont, O., willingly paid the Blade advertising department \$180 for a two-column 25-inch deep ad, in which his "Reply to Julian Seaman" was printed. Rinehart took issue with Seaman over the review of the Toledo Symphony Orchestra concert in which violinist Carmen Berendsen was soloist. Miss Berendsen, an Estonian refugee, makes her home in Fremont, 33 miles from Toledo, where Rinehart resides. Seaman is former music critic for Cue magazine, and worked on the World and Mirror in N. Y.

Rinehart brought his criticism of Seaman to the Blade office, where it was suggested that it would be printed in the "Letters to the Editor" column without charge. If it

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Morbid, But a Plug

Atlanta, Oct. 30. The death of 33 people in Atlanta, Ga., last week from poisonous liquor inadvertently sparked a sales upbeat of a rhythm & blues platter which had already had its day in that territory. In an effort to warn localities of the fatal hooch, civic authorities have been piping into the streets, via sound trucks and loudspeakers, Amos Milburn's etching of "Bad, Bad, Whiskey."

Aladdin Records, diskery which waxed the tune, reports renewed interest from distributors in that area.

Religious Pops Geared to Big Revivalist Push

Religious pop music, which broke into the bestseller lists last year and is still continuing as a strong factor, has built a solid anchor in the "Youth For Christ" movement, an upsurging revivalist group with a membership reported to be over a million. Music industry has noted that religious music has caught on in the movement's wake.

Currently, two major "Bible belt" disk artists, Stuart Hamblen, on Columbia Records, and Beverly Shea, for RCA Victor, are linked to "Youth For Christ." During the past year, Hamblen has come up with two click religious numbers, "It Is No Secret" and "These Things Shall Pass," both of which he clefted. Working as an itinerant preacher in the middle and far west, Hamblen has been drawing capacity crowds in local auditoriums where he sells copies of his tunes.

Shea, on the other hand, is the

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18-MONTH SELLOUT FOR LONDON 'SOUTH PACIFIC'

If advance demand is an accurate indication, the London edition of "South Pacific" is going to be a tougher ticket than the Broadway production ever was. According to a letter received Monday (29) by Mary Ackley, a member of the boxoffice staff of the Majestic, N. Y., from a friend in England, on a mail order for seats in the stalls (orchestra) at Drury Lane, where the Rodgers-Hammerstein musical opens tomorrow night (Thurs.), tickets won't be available for 18 months.

For the original edition of the show, currently in its third year at the Majestic, Miss Ackley reveals that the advance sale is now late next April.

NBC TO TEST NEW ACTORS, MATERIAL

NBC's television impresarios are going into the vaudeville business, opening a two-a-day house on Broadway this fall. However, they're not out to compete with the Palace or other vaude adjuncts of show business, but to use the theatre as a testing ground for television personalities and material.

A low-scale admission fee will be applied to the house in order to expose the material to all economic brackets and segments of potential TV viewers. The network's complete stable of stars will play the house in readying their TV material, but basically it's designed as an "NBC Tryout Theatre" for the potentially promising talent who have skirted the fringes of the bigtime and whose stock in trade hasn't as yet jelled. All such performers falling into this category will, wherever possible, be placed under contract by NBC, rather than let them fall into other hands once they've clicked.

Joe Bigelow, who has been supervising the scripting on the Jackie Gleason show on DuMont.

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CBS Stubs Toe In L'Affaire McCarty

Mary McCarty's extremely low-cut neckline on CBS-TV's "Frank Sinatra Show" last week (23) resulted in the web's being swamped with letters and phone calls from complaining viewers, all asserting the décolletage went beyond the bounds of decency and propriety. Incident, occurring as it did only a few days after publication of the new video code adopted by the National Assn. of Radio-TV Broadcasters, was considered especially unfortunate to the trade.

That the top CBS brass was also shocked by l'affaire McCarty was evidenced by reports that exec producer Mario Lewis, answering a phone call that came in immediately after the show wound, was heard to say, "Yes, Mr. Paley." Miss McCarty has expressed her deepest apologies to CBS, claiming it was all a mistake and that it won't happen again.

Joe Walcott's Vaudeur

Detroit, Oct. 30. Heavyweight champ Joe Walcott will do his first vaude date since winning the crown with an appearance at the Downtown Theatre, Detroit, Nov. 4, in conjunction with Louis Armstrong's orch. Walcott will give three performances that one day. Booking was made by Joe Glaser's Associated Booking Corp.

The Satchmo-Walcott package was sold at \$4,500 a day plus percentages.

Televitamins Aid Coast Jobless; \$10,000,000 TV Payroll in Year

Hollywood, Oct. 30. In what is probably the greatest mass cure of its kind in history, thousands of Hollywoodites are rapidly recovering from pernicious economic anemia as a result of a steady dose of televitamins over the past year. The cure has benefited the patients to the tune of a \$10,000,000 payroll and has been so effective that the ailment's chief symptoms—large-scale unemployment and its byproduct, panic—have largely disappeared.

Members of the various guilds and unions are not the only beneficiaries of the tremendous upsurge in television film production on the Coast. Owners of independent rental studios, equipment suppliers and prop rental firms also have cashed in on the new bonanza.

Indications are that the average Hollywood worker will find 1951

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Chi Recalls '20s As Jazz Combos Blanket Niteries

Chicago, Oct. 30. Chicago jazz operations have swelled over the past year to a point where it has indisputably become the dominant musical form on the Chicago niter scene. Efforts of bookers, musicians, and jazz joints have paid off in increased saloon operations, increased employment for tooters, and a surefire education program for a yearling jazz audience.

On the latter score, the tutelage of novice night-clubbers toward Dixie and offbeat jazz variations is unavoidable, considering the fact there's little else to choose. Additionally, pubs which last year found business sluggish with either acts, comedy trios, or commercial instrumental groups were talked into booking jazz groups, more often than not a factor which resulted in keeping their saloons lighted. What's more, whatever success Local 10, American Federation of Musicians, has chalked up with its five-day work week for tooters is

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'Code of Ethics' Cues Det. Station's Ban Of 'Violets,' 'Ideas' Lyrics

Detroit, Oct. 30. The lyrics of "Sweet Violets" and "I Get Ideas" have been banned from broadcast by stations WWJ and WWJ-TV. It was announced by Harry Bannister, general manager of the stations.

WWJ-TV interrupted the playing of "Sweet Violets" during a telecast Thursday night (25) of the Wayne King Show. WWJ-TV also muffled the audio on the "Hit Parade" production of "I Get Ideas" Saturday night (27). In both cases a placard was used to inform the audience that "This portion of the program is omitted in the interest of good taste."

Bannister said the ban had been imposed in accordance with the code of ethics established by WWJ-TV in 1947.



The Hour of Charm
ALL SING ORCHESTRA AND CHORUS
Music by Rodgers & Hammerstein

BEVERLY HILLS Country Club,
Covington, Ky. (Nov. 2-22)
Nov. 23, Richmond, Ind.
" 24, Dayton, O.
" 25, Kokomo, Ind.
" 27, Chicago, Ill.
LAST FRONTIER, Las Vegas
(Nov. 30 - Dec. 27)

Itinerary
Until 1952

Carnegie Hall Corp. Into Show Biz 1st Time Via Huge Orch-Terp Tour

By ARTHUR BRONSON
Carnegie Hall, Inc.—the real estate company which owns and manages the w.k. longhair emporium in N. Y.—is going into show biz production for the first time in its 60-year history.

In a radical departure from its renting activities, which cover the four concert halls and 160 studios in the 57th St. landmark, the corporation is prepping a unique large-scale production of orch and dancers to tour the country next season as a popular attraction. Show will be called "The Carnegie Pops." Billing will read "Carnegie Hall presents The Carnegie Pops," to take full advantage of draw in the tag.

Troupe will consist of a symphony orch of 60 players, plus eight female and eight male dancers, for a unit of about 85 people. Robert E. Simon, Jr., prez of the Carnegie corporation, will be the producer. Instead of longhair or pop music, the program will consist of light-classical or standard numbers, from Tchaikovsky, Strauss, Gershwin, Berlin, etc., or what Simon calls "pleasurable send" music. Conductor hasn't been tapped yet, but both leader and musicians will be hand-picked. An orch of 20 or 30, the usually touring complement, has been nixed for a full-size symphonic aggregation, to stack up against local setups.

Program will be divided into two parts. In the first half, the orch will play several numbers. Last number on the first half will present the 16 dancers in 19th century ballroom costume doing waltzes or polkas, or other period dances, as used to obtain in ballrooms. As finale, the terpers will present a square dance.

Annual Institution
id Libidina, indie concert manager and booker, currently carding the Ballet Russe de Monte (Continued on page 34)

Berlin Back From Coast After Selling 'Madam' To 20th, 'Liberty' to Metro

Irving Berlin came back from Hollywood over the weekend with \$450,000 in two picture deals, a new Dorothy & Herbert Fields book musical for Leland Hayward, and another idea for a legit musical for Judy Garland. Latter is still in the idea stage. The Hayward musical, in which Joshua Logan will be associated but not necessarily star, may have Celeste Holm as the star.

The two picture deals are "Call Me Madam" and "Miss Liberty," for 20th-Fox and Metro, respectively. "Madam" went for \$250,000, and Ethel Merman has agreed on \$125,000 for her stint to recreate her stage role in the picture version. Sol C. Siegel will produce. An idea for the Paul Lukas role is to get Maurice Chevalier if he can get entry to the U. S.

"Liberty" was bought by Arthur Freed for Lucille Caron. This is the Robert E. Sherwood libretto which Moss Hart staged.

Incidentally, Jack Hylton is virtually set to do "Madam" in London. He will have to move fast in order to precede the film version which 20th-Fox plans to put into production next summer.

Jane Powell Collapses On Cleveland Stage

Cleveland, Oct. 30.
Jane Powell collapsed on the stage of Loew's State during her closing show last Wednesday (24) and had to be carried to her dressing room.

Miss Powell, whose 12-week-old baby was here with her part of the vaude engagement, looked weary when she arrived in Cleveland. A quick night jump from Buffalo and early-morning band rehearsals exhausted her, so at the mid-week mark the State's management cut her schedule from four to three performances. At her final show she suddenly screamed and fainted after one number. Bobby Sargeant, comedian-emcee, rushed on stage and carried the young Metro singing star to her dressing room. A local medico ordered her to take a long rest. From all reports, Miss Powell is canceling her appearance in a Royal Command Film Performance at Odeon Theatre, London, Nov. 5. Whether production of her next Metro picture, "Peg o' My Heart," will be held up until she recovers has not yet been decided. It does seem unlikely that she will go through a Theatre Guild broadcast assignment in late November from Detroit.

Gracie Fields Snares Top Honors in London At Royal Command Show

London, Oct. 30.
Comedienne Gracie Fields had an easy time registering top honors yesterday (Mon.) in the most unexciting Command Performance in recent years. Patricia Morison, lead in "Kiss Me, Kate" here, and the Wier Bros. were strong runners-up at the Victoria Palace here. Jack Hylton produced the show and did a bangup job.

Although embracing most of the top British vaude acts, this Command Performance was handicapped by too many familiar faces and equally familiar acts.

British comics Arthur English, Jimmy Edwards and Crazy Gang were individual clicks. Vera Lynn registered with her vocals, Florence Desmond made a sock impact with first-rate impressions, and Cicely Courtneidge scored with her w.k. vitality routine. Major disappointment was the local debut of the Pearl Primus Dancers inasmuch as her act was trimmed to a few minutes, which was inadequate for her to fully develop her style and routines.

The King was unable to attend the show, but Queen Elizabeth and Princess Margaret represented the Royal Family. Program didn't go over the radio, but a private wire between the theatre and Buckingham Palace was installed so that the ailing King could hear the show in his own room.

Others who participated were Harry Secombe, Stanley Black Orch, Tony Payne & David Evans, Richard Murdoch & Kenneth Horne, Sally Ann Howes (with Jimmy Edwards), Alan & Blanche Lund and the Latin-American Ballet with Joachim Perez Fernandez.

PAUL-FORD GET \$5,000 FOR 20-SECOND JINGLE

Les Paul & Mary Ford have lined up another sponsor for their commercial jingle waxings. Team, which already cut three 90-second angles for Rhinogold Beer at a \$1,000 a side, will etch a 20-second platter for Mohawk Carpets for \$5,000.

Carpet company, which is shelving out at the rate of \$250 a second, is planning to have the team follow the initialer with two other sides.

Too Many Cooks At Jolson Nite? Lack of Names

The tribute to Al Jolson in the form of a "Remembrance Night" at Carnegie Hall, N. Y., last Friday night (26) was one of those wish-I-thought-of-it-first ideas that will, peculiarly enough, be remembered by many for reasons that have no link with Jolie. The idea was originated by N. Y. disk jockey Joe Franklin, who co-produced with Samuel Rose.

One obvious hitch was that too many people tried to get into the act, and another was that some of the proceedings cried out for scissoring both as to material and manner of presentation. For instance, comic Joey Adams, pairing with double-talk Al Kelly, presented a tasteless takeoff on The Gettysburg Address. The dialect part of it (in Yiddish) was a sharp departure from good taste and was hardly appreciated by those who savor the language and who also have some dignity left. There are some things from history which are not readily (Continued on page 18)

'Charley' Finished, Can't Be Released in Britain For at Least 9 Months

London, Oct. 30.
Warner's \$1,000,000 Technicolor production of "Where's Charley," which came off the floor at Teddington studios last week, must stay in cold storage in Britain for at least nine months. The contract, which gave the company the filming rights, contains an embargo on the screening before October 1952, in order not to clash with the possible presentation of the stage version of the musical.

If the play is put on the stage here, it is understood that Warners will have to defer the British presentation of the film until one year after the conclusion of the stage run.

The protective clause was requested because it is hoped to present "Where's Charley" in the West End if suitable casting arrangements can be made. Ray Bolger, who stars in the film, was asked to repeat his Broadway role, but rejected it in view of other commitments.

Italy Bans 'Savage Boy' On Immorality Grounds

Paris, Oct. 30.
Italy has banned the French film, "The Savage Boy," on the grounds of immorality. Film also was a controversial point at the Venice Film Festival when screenwriter Henri Jeanson tried to have the film yanked on the grounds that the main fest influence was clerical and against the interests of free expression in pictures. It stayed on and won nothing though it evinced a lively spectator interest. Film is now in its fourth week here at the Marignan and Marivaux here and doing good to socko biz.

It concerns a prostitute who decides to take her son back to Marseilles with her. A petty gangster enters their lives, the mother falling for the crook. The boy's life is made miserable, bringing a showdown between the two men.

Pic has a standout performance by Madeleine Robinson as the good-natured, passionate prostitute. If film passes the censors, it would be a good art house bet in the U. S. It is a Joseph Bercholtz production and is distributed by Gibe Films.

This Week's Football By MARTY GLICKMAN

(WMA, Paramount Newsreel, Theatre Network TV Sportscenter)

COLLEGE		
Gamest	Selection	Pts.
EAST		
Army-Southern California	Southern Cal	20
Here's a chance to see one of the country's top eleven.		
Boston U-New York University	Boston U	20
The Violets outclassed.		
Princeton-Brown	Princeton	20
The Tiger will let down a bit after great Cornell win.		
Bucknell-Temple	Temple	7
Temple once-beaten, Bucknell undefeated; Owls played better club.		
Holy Cross-Colgate	Holy Cross	21
Crusaders only six-points from an unbeaten season.		
Cornell-Columbia	Cornell	7
Cornell deeper and faster.		
Yale-Dartmouth	Yale	6
With injuries healing, the Bulldog will finish well.		
Rutgers-Fordham	Fordham	13
Roger Franz and Jack Hyatt a fine combination.		
Maryland-Missouri	Maryland	14
Terrapins continue undefeated and untied.		
Navy-Notre Dame	Notre Dame	13
Middies will make it very tough for the Irish.		
Pennsylvania-William & Mary	Pennsylvania	7
Quakers will need everything.		
Villanova-Detroit	Villanova	20
Wildcats compare with Maryland and Holy Cross.		
SOUTH		
Georgia-Alabama	Georgia	6
Tossup! Both clubs disappointed this season.		
Arkansas-Texas A&M	Texas A&M	7
Was Arkansas win over Texas a fluke?		
Baylor-Texas Christian	Texas Christian	7
Upset! Horned Frogs almost beat Southern Cal.		
Clemson-Wake Forest	Wake Forest	20
Clemson a far cry from its unbeaten team of 1950.		
Georgia Tech-Duke	Georgia Tech	14
Rampling Wreck may go all the way undefeated.		
Kentucky-Miami	Kentucky	13
Wildcats now playing as advertised.		
Louisiana State-Mississippi (nite)	Mississippi	13
Ole Miss slowly building another powerhouse.		
North Carolina-Tennessee	Tennessee	20
Hank Lauricella a triple-threat All-America.		
Rice-Pittsburgh	Rice	7
Rice Owls only a few TDs from a fine season.		
Southern Methodist-Texas	Texas	10
Texas Longhorns still rank as a southwestern power.		
MID-WEST		
Illinois-Michigan	Illinois	7
Big Ten championship at stake.		
Wisconsin-Indiana	Wisconsin	14
Johnny Coatta is a top T-quarter.		
Iowa-Minnesota	Minnesota	10
Both clubs below par; Gophers improving.		
Colorado-Iowa State	Colorado	20
A hard game to figure; Colorado at home.		
Nebraska-Kansas	Kansas	7
Big game for both schools; Kansas coming on.		
Kansas State-Oklahoma	Oklahoma	27
Sooners have a breather.		
Ohio State-Northwestern	Ohio State	10
Northwestern badly beaten last week.		
Purdue-Penn State	Purdue	7
Boilermakers play in tougher company.		
FAR WEST		
UCLA-California	California	13
Golden Bears still the toughest on the Coast.		
Oregon-Idaho	Oregon	7
A couple of the Coast Conference's poor clubs.		
Washington-Oregon State	Washington	10
These are the two best in the northwest.		
Santa Clara-San Francisco (Sunday)	Santa Clara	10
Broncos the best independent on the Coast.		
Washington State-Stanford	Stanford	20
Indians showed power against Washington.		
PROFESSIONAL		
NY Giants-NY Yanks	NY Giants	10
Giants going to be mean from now on.		
Washington-Chicago Bears	Chicago Bears	10
Bears beginning to come along.		
Chicago Cards-Cleveland Browns	Browns	7
Browns battered after Giants; close call.		
Green Bay-Detroit Lions	Detroit	10
Lions must win to stay in race.		
Pittsburgh-Philadelphia	Pittsburgh	7
Steelers have the better defense.		
Los Angeles-San Francisco	Los Angeles	10
Rams avenge last week's walloping.		
Season's Record		
Won, 135; Lost, 71; Ties, 5; Pct., .653		
(Ties Don't Count)		
† College games are held Saturday afternoon unless otherwise stated.		
Pro games on Sunday unless stated otherwise.		
* Point margins are estimates, not official odds.		

Duryea Latest U.S. Pix Player to Command Show

London, Oct. 30.
Dan Duryea is the latest addition to the Hollywood lineup of stars participating in the Royal Command Film Performance next Monday (31). It is also possible that Fred MacMurray will take part in the junket.

The stageshow, which Ben Lyon is producing, will follow the screening of the Command pic, "Where No Vultures Fly," at the Odeon Leicester Square. Apart from the artists specially making the trek from Hollywood, a number of U. S. stars working here, including Orson Welles, are being recruited for the show. In addition, at least 50 British artists will take part in the program.

Czech Actress Caught By Communists Trying To Gain Her Freedom

Munich, Oct. 23.
Jirina Stepanikova, Czechoslovakia's leading actress, was captured by Communist border guards last Monday (22) while trying to escape into western Germany. Radio Free Europe (RFE) reported here. The story of the ill-fated escape plot was revealed by the guide of Miss Stepanikova's escape party, the only person who managed to get away from the border guards. The guide said the actress, her three-year-old son, a 27-year-old student and his girl friend, asked him to lead them across the heavily-guarded frontier into American-occupied Bavaria. They planned to (Continued on page 51)

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WHERE DO WE GO FROM HERE?

Report Wald-Krasna Seeking Exit From Their Hughes-RKO Contract

Hollywood, Oct. 30. Report here, following their return from New York this week, is that Jerry Wald and Norman Krasna want out from their five-year contract with RKO. Pair and their attorneys are said to be reading the fine print in the contract they made with Howard Hughes a little more than a year ago.

Dissatisfaction stems from their lack of autonomy under the RKO setup. They must have one form of approval or another from Hughes on casting, stories and budgets. And since there have been interminable delays in getting answers back from the RKO controlling stockholder and production chief, W.K. have been grounded much of the time.

Original plan, for which financing was set up through the Bankers Trust Co., N. Y., and Mellon National Bank, Pittsburgh, called for production by the W-K unit of approximately 12 pix in the first 18 months and 12 pix a year after that. They were to make about 60 films in all in the five-year term of the contract.

With well over a year gone by, team has turned out only two pix, "Behave Yourself" and "The Blue Veil," both currently going into release. They are readying to put a third before the cameras shortly. They announced in New York last week that their plans now, because of changing market conditions, are to make only four to six pix yearly.

Wald and Krasna each get \$2,500 a week under the contract. Main purpose of their making the

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Disclose Hughes Buy Of 35,600 RKO Shares To Aid Control Fight

Confirmation that Howard Hughes, major stockholder in RKO Pictures, has been active in buying up additional shares of the outfit was seen this week as a further tip-off that Hughes is wary of others threatening his control. Reports in Wall St. were that both a group of West Coast and a Boston syndicate have been eyeing the issue with the view of acquiring sufficient blocks to challenge Hughes.

In the month of September, it was officially disclosed, Hughes bought up 35,600 shares of the RKO issue, bringing his total ownership to 964,620 shares. Financial district sources said the producer-almanac manufacturer was continuing purchases on the open market this past month.

General opinion was that Hughes would hardly be adding to his holdings only for purposes of investment. Conclusion drawn was that his plan is to further strengthen his controlling position in preparation for any possible proxy fight.

Numerous groups have sought to buy out Hughes, the last being the alliance topped by Louis R. Lurie, San Francisco realty operator.

SELZNICK EXPLORING TELE FOR HIS FILMS

David O. Selznick and his wife, Jennifer Jones, arrived in New York from Europe Monday (29). They'll remain in the east for several months, probably until after Christmas.

Producer aim in remaining in New York is to further explore income potential from his pix on TV. He has had a rep east for several months studying various ways in which the pix could be sold, including the possibility of chopping them into parts for a sort of serialization.

Selznick will also arrange for distribution of "Gypsy Blood," pic he co-produced with Sir Alexander Korda several years ago and which he reedited and in part reshot earlier this year.

Spyros' Nov. 15 Return

Spyros Skouras, 20th-Fox prexy, is due back at his New York headquarters Nov. 15. He's currently on a tour of the Near East and Africa. He was in Johannesburg last week.

Skouras will meet his brothers, Charles and George, in Zurich Nov. 12 to show them the Eldophor system of theatre tele, in which 20th holds an interest. Charles and George, who left New York last week, will continue their tour, while Spyros will head home. He'll have been away about six weeks.

Govt. Clears Way For Research On Theatre TV Color

With no Governmental defense obstacles now in the way, path is clear ahead for continued research, development and production of large-screen color television equipment for theatres. That's the answer to exhibs who've indicated they're not interested in theatre TV unless assured it will be in color.

Paramount may be offering some experimental pasted telecasts to theatres next year. That is one angle of its hope to get on the air with some regular home telecasts in color, following a TV industry meet with Defense Mobilizer Charles E. Wilson in Washington last week. Wilson opened the way to further tint research and development and limited production of sets.

Par is now attempting to obtain two color camera chains (cameras and control equipment) from CBS, which called off further colorcasts two weeks ago. If it succeeds, in addition to regular home tint shows, Par may use the equipment for large-screen presentations on an experimental basis. They would probably originate in Los Angeles, where Par operates KTLA.

No mention of theatre tele was

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No Date Set for His MPAA Return—Johnston

Eric Johnston, in New York last week to make two speeches, said that a date had not yet been set for his exit from Government service and return to active presidency of the Motion Picture Assn. of America. "I hope it will be before the end of the year," he said.

He added that he was having trouble getting the President to release him from his post as Economic Stabilizer, but that a definite exit date probably would be set this week or next. Word in Washington is that he'll be back at his MPAA desk by about Thanksgiving.

Johnston, on a nine-month leave of absence from the MPAA, was due back during October.

Schwalberg Honeymoons With Carmel Myers

Alfred W. Schwalberg, Paramount v.p. in charge of sales, and Carmel Myers, silent screen star, were married in New York yesterday (Tues.). They left immediately for Miami, where they'll honeymoon until after Thanksgiving on Par prexy Barney Balaban's yacht.

Miss Myers, who recently started an interview show on WJZ-TV, N.Y., was the widow of Hollywood agent Ralph Blum. He died about 18 months ago, as did Schwalberg's wife. Miss Myers has three children and Schwalberg two.

Assistant sales chief Ted O'Shea will handle Schwalberg's chores in his absence.

INDECISION ON PIC PRODUCTION

Film inventories are getting the o.o. by most of the major companies currently, as they let their glances wander between their stocks of pix on hand and a crystal ball in an effort to answer the question: Where do we go from here?

Two of the big-leaguers are right in the midst of that problem now. They're Metro and Paramount. Production chiefs of both companies have been in New York this week for top-level confabs with prexies and sales-chiefs to set policy for next year's production.

In New York for Metro is production topper Dore Schary. Paramount studios are repped at the homeoffice by production chief Y. Frank Freeman. RKO prez Ned E. Depinet returned east only Monday (29) from similar talks with controlling stockholder and production boss Howard Hughes.

Policy that must be set concerns both quality and quantity. Question of quality is pretty much deciding itself, since the boxoffice response has been brutal to lesser pix and it has only been the biggies that have carried the majors through. How big do we want 'em and how much do we want to spend to make 'em that way is the problem Metro and Par are actively facing at the moment and other studios have under consideration.

RKO has apparently made up its mind in part. During the Depinet-Hughes meetings on the Coast last week it was announced that Saul Bischoff, who was in charge of "A" production, was leaving the lot because of "inactivity on the lot." RKO's top-budgeters will come mostly from indie producers, who'll maintain the quality level.

Knotter question: quantity. It appears certain that with the smaller pix doing badly, there will be

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Jack Warner's Gift Of 2,000 WB Shares

Jack L. Warner, v.p. and production topper, has gifted 2,000 shares of Warner Bros. common stock which he owned, reducing his directly held shares to 414,448.

He's also beneficiary in a trust which holds 21,500 shares.

National Boxoffice Survey

Biz Turns Spotty; 'American Paris' New Champion, 'Fox' 2d, 'Streetcar' 3d, 'Mob' 4th

A slightly reactionary tone is prevailing in numerous key cities covered by VARIETY this session, surplus of holdovers and overly extended long-runs contributing to the slower pace in many localities. With new, higher income taxes going into effect Nov. 1 and a sluggish tone showing in many lines of biz, tendency of the general public was to spend less.

"American in Paris" (M-G) is moving up to No. 1 spot after having held steadily in third for two previous weeks. Additional playdates, all fine to smash, pushed it up to top rung. "Desert Fox" (20th), champ last week, is a very strong second-place winner despite being on holdover in many keys this round.

"Streetcar Named Desire" (WB) is finishing third with a sharp improvement over its fourth-place showing a week ago. "The Mob" (Col) is capturing fourth position while "Place in Sun" (Par) is only a step behind, in fifth. "Texas Carnival" (M-G) will wind up sixth with "Come Fill Cup" (WB) getting seventh money.

"Across Wide Missouri" (M-G), "The River" (UA) and "Saturday's Hero" (Col) round out the Big 10 list. "Tales of Hoffmann" (Indie), "Thunder on Hill" (U) and "Capt. Fabian" (Rep) are the runner-up pix in that sequence.

Batch of new productions hint real boxoffice potentialities. "Blue Veil" (RKO) should be a real win-

U, Decca Map Big Leap Into Tele Following Their Planned Merger

Chaplin's 'Limelight' On Hollywood, Oct. 30.

After a five-year lapse, Charles Chaplin will start shooting "Limelight" Nov. 19, with Claire Bloom British import, as femme lead and his son, Sidney, in a supporting role.

Chaplin will require all the facilities of his studio for his own picture, so Cathedral Films will switch to the Hal Roach lot to produce "Tioga Street."

Only Further B.O. Hike Seen Key To New Stocks Rise

While film stocks are still underpriced on a book value basis, Wall St. opinion now appears to be that they'll get no further appreciable rise except as a result of improved theatre biz. Feeling is that the hype in prices of the shares in recent months reflects the b.o. upturn that started last summer. Since that has pretty much leveled off, it is figured no further effect on the market is likely to result from it.

The two major exceptions to this theory are Metro and Paramount. Metro shares have shown considerable strength during recent weeks, which Wall St. attributes to strong run of product and good management.

As for Par, they hardly consider the company entirely in the class of motion picture stocks any longer. With its varied interests in TV, Par is thought of as being at least partially in the tele field.

Some of the stocks of the lesser companies, particularly Monogram and Republic, showed strength during the summer on the basis of the residual values for TV in their film libraries. These values have been discounted now in price until

(Continued on page 18)

Universal Pictures and Decca Records will jump into television with both feet following their projected merger. Plans envisage distribution by Decca's disk agencies throughout the country of TV films to be made by United World Pictures, wholly-owned U subsid.

Announcement by Decca of the acquisition of a sufficient number of U shares to make it the largest single stockholder in the film production-distribution company will be made next week. That will be followed at once by working out a plan of reorganization to merge Decca and U. This must be followed by approval of stockholders of both companies and of the Securities & Exchange Commission.

Milton R. Rackmil, Decca prexy, and Nate J. Blumberg, U president, are planning to take full advantage of the combined facilities of their two companies to get into tele. Decca has 48 franchise holders who now handle its records and they will add to their chores the peddling of film to tele stations in their territories.

Blumberg and Rackmil hope thus to minimize harsh exhibit reaction to sale by major companies of pix to TV. The operation, via UWP and Decca, will be kept wholly separate from U except for

(Continued on page 16)

Ray-Randy, Pep-Saddler Fights Net \$200,000 For RKO on World Distrib

RKO's securing of rights to and distribution of films on the Ray Robinson-Randy Turpin and Sandy Saddler-Willie Pep fights has provided a net of about \$200,000. Ray-Randy grossed approximately \$750,000 worldwide and Saddler-Pep about \$300,000.

Despite the heavy profit for the concentrated work of a couple weeks, some RKO execs are questioning the worth to the company

(Continued on page 20)

VARIETY

Trade Mark Registered
FOUNDED BY NINE SILVERMAN
Published Weekly by VARIETY INC.
Harold Eisen, President
154 West 60th St., New York 19, N. Y.
Hollywood 28
6311 Vista Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION: Annual \$10 Foreign \$11
Single Copies 25 Cents

ARIEL GREEN, Editor

Vol 184 No 8

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DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
\$15 a Year, \$25 Foreign

(Complete Boxoffice Reports on Pages 9-11)

TNT Maps 1st Entertainment Shows For Big-Screen TV; Vaude or Legit

Theatre Network Television, outfit which has agitated virtually all the events carried by big-screen houses to date, reportedly is readying the first entertainment shows (as distinguished from sports events) to be carried via theatre TV. It's expected that the shows will either be pickups of vaude productions directly from the stage or their theatres of origin, or pickups of Broadway legit attractions.

TNT spokesmen declined to go into detail on the plan, since negotiations are still in the early talking stages. But they implied that such entertainment programs, which most big-screen exhibitors are convinced they must have for a well-rounded theatre TV schedule, will be available before the end of the year. With more than 30 houses now equipped with big-screen equipment, it's expected the number will hit 50 or 60 by that time—and that number of houses supposedly could support a special big-screen event.

Initial productions, of course, will be strictly in the form of experiments, designed to settle the many problems confronting theatre TV at this time. Chief among these is the indecision engendered by various craft and labor unions and guilds. These are apparently eyeing big-screen video with mixed wariness and optimism, seeing in the new medium more work for their members but also fearing to jump in at this time and set a precedent for wage scales.

If the shows involved come from Broadway vaudeville or legit houses, of course, it's expected that the metropolitan N. Y. area will be blacked out in order to protect the boxoffice of the originating house. It's possible, too, that TNT might lease a special video studio to stage a show, but on that point the company spokesmen are unwilling to elaborate.

Gualino Leaving for U.S. To Set Up Office For Italian Film Exports

Rome, Oct. 23. Dr. Renato Gualino arrives in New York Nov. 4 to spend a month there laying the groundwork for the new Italian Film Export (IFE) office. In accordance with the present trade agreement between Italy and American companies, 12½% of unblocked lire would be used to establish offices in the U. S. for the exploitation and distribution of Italian films.

Gualino, who is head of Lux Films in Rome, has full powers of decision from the board of IFE to set up the organization in America. However, no decisions will be made until his return to Rome, when he will present the results of his New York visit to the board.

Another of the principal points of the agreement was to stimulate co-production. In this, the Italians might be able to share in some of the net profits. Such co-produced films are still on the vague list.

As for the trade agreement in general, Gualino feels that the Italian film industry heads are, at this point, "not yet satisfied, because we have not seen any practical results, and as you know, we Italians are always very impatient."

In addition to the New York IFE office, there will be a counterpart office in Rome, to take care of the business from this end. The Rome office is still in the future, and will not be set up until the New York office is established.

In connection with the wider distribution of Italian films in America, question is still whether they should be dubbed into English, and if so, where should the dubbing be done, in New York or abroad? Can Italian films retain their flavor if the characters have an Omaha accent? This, and how to get Italian films out of the art theatre circuit, will be among Gualino's problems in the IFE setup.

Weltner Eyes Europe

George Weltner, Paramount foreign department chief, left N. Y. yesterday on the Queen Elizabeth for a several weeks' tour of Par offices in England and the Continent.

Trip will be a routine inspection tour of the type he makes about this time every year.

Bernhard Solo Next

Joseph Bernhard, who recently completed two pix for 20th-Fox release in association with Anson Bond, will make the next on his own. Now in New York, he expects to decide on a script for the pic before he returns to the Coast. With the next film, Bernhard will have completed his three-picture deal with 20th. It may be extended. There have been no discussions as yet.

First two Bernhard pix were "Journey Into Light" (originally "Skid Row") and "Japanese War Bride" (originally "East Is East"). Shirley Yamaguchi and Don Taylor are starred in "War Bride."

Autry Files Suit Vs. Rep Over TV

Hollywood, Oct. 30. Gene Autry has filed suit in Federal Court, seeking an injunction to restrain Republic from releasing his pix to video. Action follows Roy Rogers' successful injunction suit against Rep.

Autry's attorney, Martin Gang, says cowpoke has commercial tieup clauses in his pact similar to one on which Federal Judge Pierson M. Hall based his verdict for Rogers. However, Gang also charges violation of antitrust laws and the Lanham Act, which prohibits the public from being deceived by anyone selling old merchandise as new. Gang contends that showing of 20 15-year-old pix on video constitutes "cheating the public," since they're not informed the pix aren't new.

Gang says Autry had loanout provision preventing Republic from loaning him to anyone but a major producer or distributor, and argues that "showing his pictures on television cannot be construed as distribution to a major distributor."

Action involves 65 Autry pix. Because Republic is appealing the Rogers decision, it's expected the studio and Autry will enter into a stipulation to take no action, nor will trial be held, pending the Circuit Court of Appeals ruling on the Rogers verdict.

Friendly Gesture to Allied

Gene Autry, target of indie theatre operators' blasts last year because of his telepic production, dropped in on the Allied States Assn. board meeting in N. Y. Monday (29) in the spirit of cooperation. Alliedites at their Pittsburgh conclave last year rapped Autry's TV activity because they felt it was in competition with the same exhibs who helped the star to prominence.

Autry hopped down from Boston, where he's making a rodeo appearance, to offer his help on exploitation of pix and to appear at Allied regional unit meetings if he's within a reasonable distance.

UI, GOLDSTEIN SUED FOR 150G IN PLAGIARISM

Hollywood, Oct. 30. Veteran screenwriter Louise Rousseau filed a \$150,000 plagiarism suit against UI, producer Leonard Goldstein and writer Lawrence Kimble, alleging portions of her original, "Haunted Heart," was submitted to the studio in 1949 and incorporated in "One Way Street."

James Mason starred and Goldstein produced, with Kimble scripting.

Finish Morale Short On Korean Wounded

Jointly produced by the U. S. Defense Department, the Assn. of Motion Picture Producers and the Disabled American Veterans, a two-reel short outlining the Government's interest in saving lives of wounded men has recently been completed in Korea.

Film is scheduled for screening Friday (2) at a luncheon at the Hotel Astor, N. Y., before invited reps of the industry, press and military. Government feels the short will be a definite contribution to public morale.

PCC Reports 753G In Advance Gifts

Hollywood, Oct. 30. With \$752,908 already raised by advance solicitation among the upper income brackets, the Permanent Charities Committee's 1952 drive was formally opened yesterday (Mon.) at a series of mass meetings in the major film studios. Goal is \$1,350,000.

Theatres Miss Top Grid Chance, Only 1 Carries Big Game

Theatre television missed out Saturday (27) on the best opportunity it's had during the current football season to test the boxoffice potential of gridcasts, because only one theatre throughout the country was able to carry the game. That was the Embassy Guild Newsreel house, N. Y., which turned away over 1,000 fans at an upped tab of \$1.50.

Available game was Princeton-Cornell, played up by sportswriters prior to Saturday as the best in the east. If not in the entire country, last week. But the other theatres to which the game was available in the east turned it down for various reasons, such as not wanting to tie up their film programs for three hours on a Saturday-afternoon or thinking that it wouldn't fit in with their film shows. With the exception of the southeast, where the game was carried on home TV, it could have been had by any theatre.

At its single big-screen showing at the N. Y. Guild, however, the event proved once more that theatre TV will pay off solidly if the event is good and if the theatres have an exclusive on it. Under the National Collegiate Athletic Assn.'s current experiment to determine the effect of home video on gate receipts, there was no football available to home sets in the metropolitan N. Y. area Saturday. Guild, as a result, chalked up the biggest matinee gross in its history.

METRO JUNKETS CRITICS TO N. Y. FOR 'VADIS'

Metro will pick up the check for critics' junkets from six key cities, as far west as San Francisco, to N. Y. to attend the press preem of "Quo Vadis" at the Capitol and Astor Theatres on Nov. 7.

Other cities represented will be Pittsburgh, Memphis, Cleveland, Atlanta and St. Louis. Loew's theatres in the six are in line to play "Vadis" on Nov. 20.

N.Y. Court Hearing Set On ELC Contempt Move

Whether Pathe Industries and its defunct subsidiary, Eagle Lion Classics, will be cited for contempt of a severance pay arbitration award is to be determined in N. Y. Supreme Court at a hearing scheduled for next Monday (5). Motion for the contempt proceeding grows out of an order signed this week by Justice Edward R. Koch.

Litigation has its origin in a suit brought against Pathe and ELC by David Livingston, prez of District No. 65 of the Distributive, Processing and Office Workers of America, and Sigmund Malles, head of the Screen Employees Guild. Action seeks to clarify the standing of former ELC employees as far as severance pay is concerned.

After Justice Bernard Rotein last May granted the ELC workers the right to submit the dispute to arbitration, Martin I. Rose handed down an award which ruled the company should give its employees severance pay as provided under a contract as well as vacation pay. Justice Charles D. Breitell last month confirmed the arbiter's award, but Pathe and ELC have made no effort to comply with the finding.

N. Y. to Europe

Pamela Brown
Dan Duryea
Jan de Hartog
Paul Henreid
Ben Henry
Alexander Knox
Fred MacMurray
Russell Markert
Bill Miller
Westbrook Pegler
Clark Wales
George Weltner

Report Pressure on Gary Cooper May Force Break With Foreman

Call Off 'M' Pickets

Hollywood, Oct. 30. Wage Earners Committee called off its pickets who had been carrying banners for two days in front of the Paramount Hollywood and Downtown Theatres urging the public to boycott the picture "M." Reason for the picketing was that Howard Da Silva, Karen Morley, Waldo Salt and Joseph Losey, all connected with the film, were also connected with the recent Red investigation.

Management of the two houses pointed out that they were the only ones picketed, although other theatres were showing pictures in which suspected Reds appeared.

Korda, Lopert Talk 6-Pic Deal

Sir Alexander Korda, in New York last week, was negotiating a deal with Ilya Lopert for release by the latter's Lopert Film Distributing Co. of six additional Korda pix. They include "Gilbert and Sullivan" and "Sleeping Beauty," a ballet film planned as a followup to "Red Shoes" and "Tales of Hoffman."

Lopert paid Korda an advance of \$1,000,000 a little more than a year ago for American distribution rights to 13 of the British producer's films. They included "Hoffmann," which Lopert now has in release, and 10 pix which he has turned over to the Snader distributing organization for theatrical and tele sales.

Also included in the original batch were "Cry, the Beloved Country," produced by Zoltan Korda, and "Outcast of the Islands," produced and directed by Carol Reed. Both, made under the Korda banner, are due in New York in about two weeks for distribution early next year.

There has been no disclosure of the price being talked for the next six pix. It will probably be considerable, however, since the product will all be important. Lopert has found it unprofitable to handle the lesser pix, which is the reason for turning them over to Snader.

Lopert is financed by Robert W. Dowling, prez of City Investing Co., real estate and theatre operators. New pix which they are taking on will be sent into work by Korda shortly.

Korda, in New York for only five days, returned to London Saturday (27). He was accompanied by his brother Zoltan. Sir Arthur Jarratt, who arrived with Korda, went back Friday (26). Jarratt is head of Korda's British Lion distributing company, but was in the U. S. on personal business. It concerned the Mole-Richardson Co., which manufactures studio lighting equipment and in which Jarratt owns an interest.

N. Y. to L. A.

William Berger
Ward Bond
George Brandt
David Butler
John Dales, Jr.
Mary Garden
Sam Goldwyn
Richard W. Krakeur
Norman Krasna
E. J. Mannix
Frank Tait
Jerry Wald

Europe to N. Y.

Bert Bernard
George Bernard
Steve Brody
David Butler
Sarah Churchill
Alfred E. Daff
Zoe Gail
Jennifer Jones
Mrs. Ray Noble
David O. Selznick
Victor Pahlen
Jay Palmer
Wadsworth E. Pohl
J. B. Priestley
Norton V. Richey
Jerome Robbins
Tennessee Williams
Shelley Winters

Hollywood, Oct. 30. Greatest eyebrow-raiser in years in an industry of strange bedfellows was the disclosure last week that Gary Cooper would be a partner in the new Carl Foreman unit to release through Robert L. Lippert. Angle not generally known is that Cooper has been an important investor for the past year or more in Lippert productions. Since Lippert will finance Foreman, Cooper participation works out quite naturally.

(Reports in Hollywood yesterday were that such pressure is being brought to bear on Cooper that he may decide to pull out of the Foreman tieup when he returns to the Coast Friday (2). If he withdraws, other of Foreman's new partners may follow suit, and then the question is whether Lippert will continue the association.)

Surprise is Cooper's willingness to link up with Foreman, since the lanky star has been a noted Hollywood right-winger. Foreman, on the other hand, recently fell back on the Fifth Amendment to avoid answering the \$64 question put to him by the House Un-American Activities Committee at sessions in Hollywood.

The writer-director (who in the new Lippert unit will also be producer) swore that he is not now a Communist. He refused, however, to say whether he had ever been one. Balk resulted in estrangement from Stanley Kramer, with whom he had been closely associated since the founding of the latter's unit four years ago.

Cooper was active in the Motion Picture Alliance for the Preservation of American Ideals, militant anti-Commie group; testified as a friendly witness for the House committee in Washington in 1947, and in other ways demonstrated his feelings.

Affection between the actor and Foreman apparently developed when they were on location together on "High Noon," in which Cooper is starred and which Foreman wrote and directed for Kramer. That was right before Foreman's recent appearance before the House committee.

The financial tieup the actor already had with Lippert made the Foreman tieup that much easier. Cooper will not act in the Foreman pix anymore than he did in Lippert's own production. Foreman's budgets under the three-picture deal will be only about \$300,000. (Continued on page 15)

L. A. to N. Y.

Luther Adler
Richard Arlen
William Bendix
Irving Berlin
Vivian Blaine
John Call
Jack Carr
Denise Darcel
Mark Davis
Morris Davis
Richard Day
Gloria De Haven
Ned E. Depinet
Dan Duryea
Jerry Fairbanks
Ava Gardner
Leo Gorcey
Alex Gottlieb
Richard Greene
Connie Haines
Rex Harrison
Paul Henreid
Lou Irwin
Robert Keith
Zoltan Korda
Gunter Leasing
Sonya Levien
Jerry Lewis
Alan Livingston
Fred MacMurray
Dorothy McGuire
Lauritz Melchior
Al Melnick
John Merrick
Robert Merrill
Carmen Miranda
Harold Mirisch
Joseph H. Miskowits
Tom Neal
George Pal
Lilli Palmer
Sigmund Romberg
Lizabeth Scott
Douglas Shearer
Earl I. Sponable
Fred Stein
Harvey Stone
Clark Wales
Richard Widmark
Sam Zimbalist

LET'S-BE-FRIENDS BID TO ALLIED

Allied's Board Turns Down Proposal To Balk UPT-ABC; See Small Indie Hit

Allied States Assn. board of directors this week nixed a proposal to interfere with the proposed merger of United Paramount Theatres and American Broadcasting Co. Recommendation that the theatre chain-network tieup should be protested had been made by some Alliedites who felt that small indie exhibs might suffer competitive consequences.

However, it was pointed out that the Federal Communications Commission already has ruled out other parties intervening in its hearing on the merger plan and consequently the only action left for Allied would be to file written objections to the Commission. Intervenor, if they were permitted, could take an active role at the FCC hearing.

Also, the majority of Allied toppers at the conclave had little interest in the UPT-ABC affiliation, as evidenced by the fact that the subject was given only brief time for discussion.

Board members, all of whom are heads of local theatre associations around the country, were particularly concerned with trade practices. At the closed session they charged that various of the distribs were going far out of bounds with their rental demands, were still managing to favor "preferred" customers, and were inconsistent in their sales policy for some pix in different territories.

Charge was made in one instance that a theatre operated by one of the divorced circuits was kept ap-

(Continued on page 15)

Kelly Burns at Snag In TV Deal With Small After Setting Up Coin

Veteran film industry exec Arthur W. Kelly, who recently formed his own company to produce and distribute films for television, is burning over results of his recent effort to acquire residual rights to the numerous indie films made through the years by Edward Small. Until recently, Kelly was Small's eastern sales rep.

Kelly was all set with the financing for taking over Small's pix, reportedly well over \$1,000,000 which he and associates were putting up, and the deal looked near consummation. At the same time, Paramount was showing interest in buying the Small films and in pursuit of this sent George Shupert, film company's TV exec, to the Coast from N. Y. for talks with the producer.

However, in view of the interest in his pix from two different parties, Small did a re-appraisal of his own product situation and decided to form his own company in association with Sol Lesser to peddle the pix to TV. At the same time, Shupert was lured to the new outfit, resigning from Par.

BRANDT CRIES 'SUIT' OVER PHILLY PRODUCT

Philadelphia, Oct. 30. Harry Brandt, chief of the Trans-Lux circuit, has warned the major film distributors here, as well as the major circuits, that he'll file an antitrust suit against them unless he succeeds in obtaining product for his local Trans-Lux Theatre.

Warning was contained in a telegram sent to the branch managers of all local exchanges, as well as to the heads of the Warner and Goldman circuits. Spokesmen for some of the latter groups, while unwilling to be quoted directly, claimed Brandt actually "is only baring his teeth in the hopes of getting product."

Because the Philly first-run situation is highly competitive, much of the major company product is sold via bidding route. Metro, on the other hand reportedly splits its features between Goldman and Warners.

St. Louisan Loses Appeal On 300G 'Dunne' Suit

St. Louis, Oct. 30. RKO last week for the second time won a court verdict in a suit in which it was sued for \$300,000 damages based on the film, "Fighting Father Dunne," brought by Matthew L. Davis, a localite. Davis' suit charged that he was depicted as a criminal while living at a newsboys' home established by the late Father Dunne in St. Louis.

The U. S. Court of Appeals affirmed a lower court decision for the defendant.

Harry Cohn's 201G Tops Col Salaries; Others Status Quo

Salaries of Columbia Pictures' top officers for the fiscal year ended June 30, 1951, varied little with compensation they received in the preceding fiscal 12-months. It was disclosed in New York this week. President Harry Cohn drew \$201,400 compared with \$197,600 garnered the previous year.

Jack Cohn, exec veepee, collected \$145,600, compared to last year's \$148,400. Abe Schneider, veepee-treasurer, got \$130,000, a boost of \$3,620. Nate B. Spingold, adub veepee, drew \$108,000 as against the comparable period's \$109,600.

Payoff for Abe Montague, veepee in charge of domestic sales, amounted to \$130,000. He received \$132,500 last year. Directors and officers as a group collected a total of \$1,167,233 in the year ended June 30, 1951. Current figures also include expense allowances which are not required to be accounted for. Disbursement of \$15,900 went to Harry Cohn, \$15,600 to Jack Cohn and \$10,000 to Spingold.

Charles Schwartz, Columbia secretary, and David Fogelson, assistant secretary, received no remuneration for service in their respective capacities. They're partners in Schwartz & Frohlich, firm's legalities. Outfit was paid fees of \$95,600.

Both Cohns, it was disclosed, continue to be the company's biggest stockholders. As of Sept. 30, 1951, Harry Cohn owned 123,187 shares of common (18.83% of the outstanding) and controls another 25,000 shares which have been transferred to trustees for benefit of his children.

Jack Cohn holds 43,624 common and controls 23,757 common in trust for certain persons. All directors and officers hold 184,246 common (28.16%) and control 51,905 (7.93%). In addition, stock options calling for an aggregate of 43,946 shares are held by Montague, Schneider, Joseph A. McConville, prez of Columbia International, and Col execs Lester W. Roth and B. B. Kahane.

Samuels to Latin-Am. On Disney 'Alice' Sales

Leo Samuels, Walt Disney sales exec, planned to Mexico last week on the first leg of a one-month trip that will take him to Cuba, Brazil, Argentina and other countries in the Latin-American territory to set up distribution deals on "Alice in Wonderland." While in Mexico he'll huddle with RKO Latin-American chief Mike Havas.

In the course of the junket Samuels will also study possibilities of a tie-in deal with TV stations in Mexico, Cuba and Brazil for screening of the Disney Christmas show, "One Hour in Wonderland." Program was the springboard for the "Alice" campaign in the U. S. last year.

'CURE-ALL' URGED BY PIX DISTRIBS

Before an audience of about 350 indie exhibs—Allied States' strongest convention turnout—film company presidents and their top department heads yesterday (Tues.) in New York, joined in an all-out "Let's Be Friends" pitch, which they said if successful would cure many of the ills now burdening the industry.

In all cases the bid for intra-mural peace was accompanied by expressions of confidence in the future. But, the toppers added, unity is imperative or the welfare of the entire industry will be jeopardized.

Paramount president Barney Balaban cautioned the exhibs that to strike one branch of the industry means damaging the entire structure of the trade.

In obvious recognition of exhibs' attacks upon the film companies for what they feel are unreasonable selling policies, Balaban said that differences between buyer and seller in any trade is to some extent healthy. But he stressed that the components of the film industry are mutually interdependent and one could hardly prosper while another is in difficulty.

In his bid for industry harmony, Balaban declared "times of crisis lead us to unity. But we forget this in fair weather. It is my earnest hope that we get together on a continuing, constructive basis to further the best interests of the entire industry. The security of our future lies in our ability to work together."

Balaban repeated his comments on the current upbeat nature of the industry which he made at the recent Theatre Owners of America convention. "There is real cause to believe this is a new and happy

(Continued on page 16)

Exhibs Spur 20th To 18 '52 Tinters

Demands of exhib organizations last year for additional product in color as a means of combating TV inroads is seen in disclosure by 20th-Fox this week of its 1952 plans. Half of the studio's feature output—18 pix—will be in Technicolor.

That's twice the number in 1951 and four times those available in 1949 and 1950 combined. 20th statisticians have figured out. All musicals and semi-musicals will be tinted.

Seven of the 18 pix have been completed and four are now before the cameras.

DMYTRYK SIGNS FOR ANOTHER KRAMER PIC

Hollywood, Oct. 30. Edward Dmytryk, who recently completed Stanley Kramer's "Sniper," has been inked to direct another Kramer film, "Full of Life," comedy based on John "ante's book. It will probably be the third of the next seven pix Kramer will make for Columbia.

With "Death of a Salesman," "Sniper," "Six Convicts" and "Fourposter" in the can, Kramer resumes shooting in January "Happy Time," Charles Boyer starrer, followed by "3,000 Fingers of Dr. T," fantasy in Technicolor producer's first tinted. Others skedded are "Ethan Frome," "Caine Mutiny" and "Member of the Wedding," for which Broadway cast toppers Ethel Waters, Julie Harris and Brandon DeWilde are inked. He also plans "Sound of Hunting," Broadway play of a few years back.

In addition to four pix wound for Columbia within seven months of inking his part, Kramer finished "High Noon," Gary Cooper starrer, his final film due United Artists.

Myers Sees Further Industry Strides Toward Unity; Keynotes Allied Meet

300 Screen Vets At Film Pioneers Dinner

More than 300 veterans of a quarter century or more in the film business are expected to attend the annual dinner of the Motion Picture Pioneers to be held Nov. 15 at the Hotel Waldorf-Astoria N. Y. in honor of Harry Jack and Major Albert Warner. Guest list includes Frank Folsom, prez of RCA, Brig. Gen. David Sarnoff, RCA board chairman, and Eric Johnston, head of the Motion Picture Assn. of America, among others.

Tribute to the Warner brothers as "pioneers of the year" in honor of their many years of motion picture leadership will be signified by the presentation of a special plaque from the Pioneers. To date, some 75 new members are scheduled for induction into the Pioneers' class of '51 at the dinner.

Allied, TOA Head For Hot Battle To Boost Membership

Allied States Assn. and Theatre Owners of America this week were headed for a fullscale membership battle. The two outfits clearly are romancing exhibs from all angles with the view to swelling their respective rosters.

Touching off the big bid for recruits was the difficulty which TOA experienced with a few indie members who rebelled at the TOA convention last month because basic trade practices, particularly rental problems, were being given the brush.

As a result of this, TOA toppers now are promising full consideration of pic licensing terms and setting up six regional panels across the country which will forward local exhib squawks to the national board of directors for action. Board chairman Charles P. Skouras and prexy Mitchell Wolfson also have promised to keep in touch with the field constantly via appearances at meetings of local TOA units. First regional meet is set for N. Y. on Nov. 16. TOA's exec committee goes into a huddle a day earlier.

Latest TOA gesture seeking to win over new members was the appointment last week of Howard L. Bryant as a "service coordinator." His job will be to assist exhibs on matters of taxation, television, government controls, etc. He had been sales and service coordinator of Paramount's television division.

Meanwhile, Allied toppers were quick to seize upon TOA's hands-off policy on rentals in their pitch to exhibs. Board chairman Abram F. Myers, at Allied's N. Y. huddle yesterday (Tues.), reported rentals would be given full prominence at the convention. Although he named no names, TOA obviously was the target of his crack that "it is an easy escape from a difficult and embarrassing dilemma to say, as some exhibitor organizations do, that the price of film is purely a personal matter, to be discussed and settled in every instance between the distributor and the exhibitor immediately concerned."

Exhibs 'Star' in Pix Talk to Their Patrons

Exhibs at the Allied States Assn. convention in N. Y. this week are being offered the opportunity to "star" in one-minute film clips in which they can address themselves to patrons in their own theatres.

National Screen Service has two camera crews on hand for the shooting and is providing the theatremen with scripts on upcoming product, all for free. Exhibs for the most part appeared eager to be lensed for exhibition.

While intra-trade differences continue, various factions in the film industry in recent months have made strong progress toward unity, and further cooperative undertakings definitely are in view, Allied States board chairman Abram F. Myers said in N. Y. yesterday (Tues.).

Appearing as keynote speaker at Allied's national convention, Myers declared the trade has lifted itself from gloom and dissemination to "the heights of confidence and enthusiasm."

Short time ago, the theatre on tupper recalled, distribs held the exhibs in low esteem for their failure to transform mediocre pix into box hits. On the other hand, he said, some exhibs were of the opinion the "producer-distributors" proposed for the ills of the business only a two-fold remedy which was guaranteed to kill the patient, namely, studio economies carried to a point where the quality of the pictures was adversely affected and demands for higher rentals.

Myers observed that due partly to some earlier expressions of confidence in the business, "partly because of confidence gained from experiments in all-industry cooperation, but due mainly to a re-turning sense of balance and appreciation of the true greatness of our own industry, this dismal picture quickly changed and in a very short period of time the industry has lifted itself from the depths of despair to the heights of confidence and enthusiasm, as it by its own bootstraps."

Myers stated conflicts between the branches of the business undoubtedly will continue. "But," he added, we are more united than ever before in our determination to protect this great industry against any threatened danger, whether it be in the guise of unwarranted legislation, discrimination.

(Continued on page 16)

O'Donnell to Settle Final Details On 'Movietime' Tours

Final details of additional "Movietime U.S.A." star tours during November are expected to be worked out with the arrival of Robert J. O'Donnell in New York today (Wed.). O'Donnell, chairman of the promotional drive, has been on the Coast.

While there he set up machinery for obtaining stars for the tours. It will be headed by Marvin Schenck, Metro v.p., who replaces Sam Briskin. How many areas will be toured is not certain yet, but it is hoped to send personalities into three or four major territories and a number of individual towns not hit by players earlier this month.

O'Donnell is expected to be in New York until the end of the week. While there he will speak at a meeting of the Associated Motion Picture Advertisers tomorrow (Thurs.) afternoon and at Allied States Assn. convention tomorrow evening.

ALLIED HONORS ZUKOR AT PARLEY'S FINALE

Allied States Assn. will wind up its current N. Y. convention tomorrow night (Thurs.) with a nod to Paramount board chairman Adolph Zukor. Exhib outfit will present the veteran film topper with a bronze plaque "in grateful appreciation of many years of devoted service to the motion picture industry and of the continuing inspiration of his notable character."

Other plaques will go to Robert J. O'Donnell for his direction of the "Movietime U.S.A." campaign, Allied prexy Trueman Rembusch for his work and counsel in the television field, and to Col. H. A. Cole, head of Allied's unit in Texas, who is credited with conceiving the "Movietime" idea.

I Want You

Okay b.o. for Goldwyn's latest, starring Dana Andrews, Dorothy McGuire, Farley Granger, Peggy Dow.

RKO release of Samuel Goldwyn production. Stars Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow. Features Robert Keith, Mildred Dunnock, Ray Collins, Martin Milner, Jim Backus, Marjorie Crossland, Walter Baldwin, Walter Catlett, Peggy Mather. Directed by Mark Robson. Screenplay, Irwin Shaw based on the New Yorker stories by Edward Newhouse. Camera, Harry Strindberg. Editor, Daniel Mandel. Music, Leigh Harline. Previewed at RKO (Colonial), N. Y. Oct. 25, 31. Running time, 101 MINS.

Martin Greer Dana Andrews
Nancy Greer Dorothy McGuire
Jack Greer Farley Granger
Larvie Turner Peggy Dow
Thomas Greer Robert Keith
Sarah Greer Mildred Dunnock
Larvie Turner Ray Collins
George Kress, Jr. Martin Milner
Harvey Landrum Jim Backus
Mrs. Turner Marjorie Crossland
Constance Kress, Sr. ... Walter Baldwin
Ned Weaver Walter Catlett
Madie Peggy Mather
Anne Green Leigh Harline
Tony Greer Erik Aronson

"I Want You" is prestige filmmaking with b.o. values for an average-to-good payoff for most situations.

Taking up the present day's call to arms, this latest Goldwyn pic is a followup to his "Best Years of Our Lives." Later, it will be recalled, dealt with family readjustment at war's end. "Want You" depicts a similar though not identical set of characters facing a here-we-go-again set of circumstances relating to the current war.

New film is of fine caliber, production-wise. Performances are uniformly in top groove, each character coming through as believably as the folks next door. They react plausibly to the stimuli of national emergency and the immediate prospect of personnel drafts.

But the completeness and so-called humorous and dramatic quality that so distinguished the original is lacking in "Want You." Film considers the turning point in the lives of a more-or-less average family, two members of which ultimately go off to the service. Each scene segues into the next in such fashion that nothing comes as a surprise.

Film also is devoid of any real dramatic highpoints. The sister-in-law's tirade against her husband's brother for his desire to dodge the draft seems somewhat too subdued in its presentation. The scene doesn't have the wallop that could have made it a highspot. Another episode which doesn't come off with the proper bang is the father's pathetic confession he was a general's lackey in World War I, whereas he pretended to have been a hero.

Interesting as it is, and put together in good taste, "Want You" never really gets off the ground, with any real fireworks. Constant tone of the dramatists is quiet. The point of the entire treatise is obscure, for the pic offers no solution of its characters' problems, nor does it come to a close with any clear-cut finality. There seems an insufficiency of plot in merely exploring a family's adjustment to the new mobilization without fully reasoned-out conclusion. What's offered as the denouement is an attitude of self-responsibility and resignation toward the demands which the country places upon its citizens in consequence of the Korean battle and the possibility of all-out war.

There's still a good deal on the plus side. Irwin Shaw's screenplay carefully avoids any false heroic or patriotic fervor. His dialog is bright and realistic.

Although there's no apparent effort to build up dramatic pitch, Mark Robson's direction is generally effective otherwise. Dana Andrews, as the married son, a vet of the last war who finally volunteers his services for the new fracas, is properly serious and understanding. As his wife, Dorothy McGuire convinces in a toned-down part. Farley Granger, as the draft board's candidate, has a boyish freshness which registers fully. Peggy Dow is choice casting as Granger's romantic vis-a-vis. They give the film charm and humor in the maneuvering and skirmishing which leads them to marriage.

Camera work and other technical assists are creditable. Title, incidentally, is the dialog on Uncle Sam's finger-pointing mobilization posters.

Gene.

Col's 50c Divvy

Columbia board of directors this week declared a dividend of 50c per share of common stock plus a stock divvy of 2 1/2%, payable Nov. 23 to stockholders of record Nov. 14.

Col payoff last year was a straight 75c per share and in 1949 was 50c per share. Company declared no dividend in 1948.

The Browning Version

"The Browning Version," J. Arthur Rank production which opened at the Sutton Theatre, N. Y., Monday (29), was reviewed in the March 21, 1951, issue of VARIETY. Caught in London, the film counterpart of the Terence Rattigan stage success was described by Myro, as "one of the best dramatic entertainments to come from the Rank stables for a long time."

Critic predicted that the picture "should attract big audiences at home and may make a substantial inroad in the American territory." Yarn's background is an English public school, with the action barely spanning 48 hours. Michael Redgrave fills the role of the retiring master with "distinction" while Jean Kent "shows up favorably" as the wife. Universal is distributing in the U. S.

The Light Touch

Stewart Granger, Pier Angeli, George Sanders engage in brisk melodramatics. Good b.o.

Metro release of Pandro S. Berman production. Stars Stewart Granger, Pier Angeli, George Sanders, Kurt Kasner, Joseph Calleia, Larry Keating, Rhys Williams, Norman Lloyd, Mike Mazurki. Directed by Richard Brooks. Screenplay, Brooks, suggested by story by Joe Harris and Tania Held. Camera, Robert Surtees. Editor, George Boomer. Music, Miklos Rosta. Previewed in N. Y., Oct. 23, 31. Running time, 90 MINS.

Sam Corbridge Stewart Granger
Anna Vassari Pier Angeli
Felia Gouglon George Sanders
Mr. Aramco Kurt Kasner
Lt. Mangrove Joseph Calleia
Mr. H. F. Blawhisk Larry Keating
Mr. MacWade Rhys Williams
Victoria Norman Lloyd
Charles Mike Mazurki

Lensed in Italy, "Light Touch" is a neat blend of intrigue among crooked art dealers, engaging comic bits of story business and fairly sharp dialog. It stacks up as an agreeable entertainment package that promises good b.o. returns in most spots.

Miklos Rosta's intriguing strangled music in the background, and locales in Italy, Sicily and Tunis provide colorful setting for the yarn. While the theme is basically melodramatic, pic is given a light-hearted treatment over much of the course. Humorous byplay adds to the tasty flavor.

In his direction, Richard Brooks gets the pic rolling at a good clip at the outset and maintains the pace throughout. Cast comes across generally okay, with George Sanders taking top honors via his suave and ultra-biased portrayal of the kingpin among the illicit art peddlers. Although the part doesn't place any heavy demands upon her ability, Pier Angeli is properly naive as a young artist who unwittingly becomes enmeshed with the Sanders gang. Stewart Granger registers in the key spot, that of master thief who steals a religious masterpiece and tries to sell it without sharing the proceeds with his pal, Sanders.

Screenplay by Brooks is from a strictly fiction mold that's not entirely unfamiliar. But outside of a few cliches, the handling is skillful and the result is above routine for pic of the type. Stereotyped material mainly concerns the heavies, such as Mike Mazurki as Sanders' rough-house aide. Conclusion also seems too pat. This has Granger returning the stolen painting to its rightful owner, a church in Sicily, a gesture inconsistent with his larcenous nature.

Location shooting in Italy accounts sharply for the widened scope and authentic appearance of Pandro Berman's production. All technical work is good, although there appears some fuzziness in a couple of shots in North Africa.

Gene.

Cave of Outlaws (COLOR)

Mildly diverting period actioner played off in New Mexico's Carlsbad Caverns for unusual setting. Okay for companion feature bookings.

Universal release of Leonard Gold production. Stars Macdonald Carey, Alex Smith, Alexander D'Amico, Victor Jory. Directed by William Castle. Story and screenplay, Elizabeth Wilson. Camera, Technicolor, Irving Glassberg. Editor, Edward Curtis. Previewed Oct. 25, 31. Running time, 76 MINS.

Pete Carver Macdonald Carey
Liz Trent Alex Smith
Duhbah Alexander D'Amico
Ron Cross Victor Jory
Garth Hugh O'Brien
Condie Rosemary Stevenson
Jeb Delaney Charles Horvath
Jed Delaney Jimmy Van Horn
Tony Tim Graham
Whitey Clem Fuller

Interesting Technicolor lensing of the Carlsbad Caverns gives "Cave of Outlaws" some importance it does not have storywise. It measures up as a fairly satisfactory

tory companion feature for the regular dual bill market, and had plotting been given more clarity reaction would have been more favorable.

The Leonard Goldstein production has much of its footage actually photographed in the story locale, and the rugged underground scenery shows up well in color. Basic plot of the Elizabeth Wilson story is good, but her scripting stretches it rather thin and the characters are not as well-rounded as they should have been.

Macdonald Carey, jailed as a youth for participating in a train robbery, is released after 10 years and returns to the site of the robbery to try to find the loot, lost in a huge cave when all of the other crooks were gunned down by a sheriff's posse. On his trail is Edgar Buchanan, Wells Fargo detective, who wants to recover the gold for his company.

Carey is surrounded by such foggy characters as Alexis Smith, widow of the publisher of the small western newspaper, and Victor Jory, the villain of the piece, whose motivations never become quite clear. While biding his time in the gold hunt, Carey helps Miss Smith get her paper started again; is badly beaten up by Jory's henchmen and closely watched by the villain's gun-slinger, Hugh O'Brien. Climax comes when Jory and his men attempt to kill Carey in the cave, leading to his rescue by Buchanan and discovery of the gold and the cause of Miss Smith's husband's death. Carey and the girl pair off to start a new life while Buchanan takes the gold back to Wells Fargo.

Trouping comes off with only moderate success, principals being thrown by some of the dialog and situations. William Castle's direction manages a number of good action moments but is too leisurely in other spots. Irving Glassberg did the very good color photography, and other technical phases are expert.

Too Young to Kiss

Pleasant June Allyson-Van Johnson comedy with average growing prospects.

Hollywood, Oct. 26. Metro release of Sam Zimbalist production. Stars June Allyson, Van Johnson. Features Gig Young, Paula Corday, Kathryn Givney, Larry Keating, Hans Conried. Directed by Robert Z. Leonard. Screenplay, Frances Goodrich, Albert Hackett; story, Everett Freeman. Camera, Joseph Ruttenberg. Editor, Conrad A. Rott. Color, Technicolor. Music, Elmer Bernstein. Previewed Oct. 12, 31. Running time, 89 MINS.

Contra Putter June Allyson
Eve Wernick Van Johnson
John Tison Gig Young
Denise Ducret Paula Corday
Miss Herman Kathryn Givney
Boorby Gutter Larry Keating
Mr. Norrow Hans Conried
Mrs. Boykin Esther Dale
Lodini Antonio Fargas
Conductor Jo Gilbert
Conductor Alexander Steinert

A pleasant 89 minutes of light comedy are spun out in "Too Young to Kiss." Sparked by June Allyson and Van Johnson, it adds up to an entertaining entry that should rate an average b.o. reaction in most playdates, being the kind of easy fun that permits an audience to relax and chuckle without strain.

Plot idea comes over amusingly to show Johnson as the head of a concert artists bureau and Miss Allyson as a pianist determined to get on his client list. Repeatedly snubbed by the impresario, she disguises herself as a 14-year-old and appears at a Brooklyn tryout, capturing Johnson's ear for talent, and he plots a big campaign for the "child" prodigy.

By thus forcing Miss Allyson to remain a bobby-soxer, script is able to contrive a happy series of gags and situations that pay off with laughs. Johnson's protective, fatherly instincts are aroused by the little girl's liking for an occasional cocktail and cigar. Blame for this bad "upbringing" falls on the big "sister's" shoulders and the latter's reporter-essence. Gig Young. The script by Frances Goodrich and Albert Hackett, from a story by Everett Freeman, keeps the fun alive and kicking and even tosses in a serious touch or two for the finale when Miss Allyson's disguise is penetrated and Johnson realizes his instincts are anything but fatherly. Climax is neatly done for laughs.

Robert Z. Leonard guides the players through the Sam Zimbalist production with a touch that realizes on all of the comedy. The two stars are an able team and Gig Young shows up well as the slightly bewildered—and provoked—reporter. Paula Corday, Kathryn Givney, Larry Keating, Hans Conried, Esther Dale and the others capably lend support.

The Johnny Green direction of the music score features clogging

Scarred

"Scarred," Italian import starring Anna Magnani, opened at the Cinema Verdi, N. Y., Friday (26). Based on "Assunta Spina," Salvatore Di Giacomo's classic of the Italian theatre, the film was reviewed in VARIETY from Rome in the issue of May 5, 1948. Quat. opined the pic "may do well for art houses with Italian-American audiences."

Plot is built around a typical Neapolitan love vendetta. "Blackmail, infidelity, murder," wrote Quat. "all figure in a story that has the elementary lines of a classic tragedy, but is quite understandable to a Latin public." Miss Magnani's performance was described as "superb." Casolaro Films Distributing Co. is releasing in the U. S. Original running time of 79 minutes has been trimmed to 65.

on the classical side, and it listens extremely well. Of note in the production values is the accord between Miss Allyson's piano-fingering and the actual playing of the pieces. Picture rates good camera work from Joseph Ruttenberg and other first-rate technical contributions.

Broq.

Lady Godiva Rides Again (BRITISH)

Crisp farce about beauty queen rackets; despite lack of names, looks as okay for U.S.

London, Oct. 23. British Lion release of London Films-Gilliat-Lauder production. Features Dennis Price, John McCallum, Stanley Holloway, Pauline Stoud. Directed by Frank Launder. Screenplay, Val Valentine. Frank Launder, camera. White Cooper, editor. Thomas Connelley, music. William Alwyn. At Carlton Theatre, London, Oct. 23, 31. Running time, 90 MINS.

Simon Abbott Dennis Price
Larry Burns John McCallum
Mr. Clark Stanley Holloway
Mrs. Clark Gladys Henson
Marjorie Pauline Stoud
Harry Bernadette O'Farrell
Johnny Cyril Chamberlain
Dorothy August George Cole
Riddle Moseley Eddy Byrne
Vic Kennedy Lynn Evans
Publicity Woman Dora Bryan
Photographer Peter Martin
Mr. Green Fred Berger
Soup Director Henry Langhurst
Butler John Harvey
Waitress Rosanna Gregory
Myrtle Shaw Dagmar Wyster

The Launder-Gilliat combo has come up with a delightful piece of satire which knocks all the gilt off the beauty queen rackets. The picture, however, has clearly been made with an eye on the domestic market, and no attempt has been made to gear it in a big way for U.S. consumption. Nonetheless, although some of the local gags may misfire outside Britain, it should rate a popular success in overseas territories.

Major asset of the film is a slickly written script which was done by director Frank Launder with Val Valentine. It is packed with first-rate quote lines, takes every opportunity of getting a laugh and never takes the basic theme too seriously. This makes it a successful attempt at satirization.

The yarn spotlights a young waitress who successfully enters a local competition to play "Lady Godiva," and whose success leads her to be a contestant for a national beauty competition. Although the latter event is rigged, she wins as a result of mistaken identity, but the prize money and film training fail to compensate for her unmistakable lack of talent. After a vain tour of the casting offices, she is forced to take a role as a nude in a touring French revue, but is yanked off the stage by an outraged Australian suitor.

Although the plot is developed at a modest pace, lack of speed and action doesn't prove to be a deterrent because the brisk dialog makes up for lack of speed. There is, for example, a too-ture interview by TV commentator Leslie Mitchell with the completely speechless beauty queen which has more than the usual quota of realism about it.

Pauline Stoud is a newcomer who does surprisingly well as the beauty queen. It is a performance of promise. While there are signs of immaturity, there is every indication that a little experience will put her in the forefront. Dennis Price is well cast as a screen actor who tries to lead the girl astray, but only succeeds in getting her tossed out of school. John McCallum is the vigorous Australian who gives her a hearty spanking when he finds her posing as a nude while Stanley Holloway and Gladys Henson play the parents with genuine sincerity. Bernadette O'Farrell, Kay Kendall, George

Cole and Diana Dora top a supporting cast in fine style.

Lauder's direction is suitably keyed to the script. Lensing by Wilkie Cooper is of good standard. Thelma Connell does an efficient job of editing.

Myro.

South of Calliente (SONGS)

Routine Roy Rogers outener for lower-half dueling.

Republic release of Edward J. Wynn production. Stars Roy Rogers, Dale Evans. Directed by William Witney. Screenplay, Eric Taylor; camera, Jack Marta; music, Jack Elliott; Lee Watson, editor. Harold Miner, master. R. Lee Butts. Tradehouse, N. Y., Oct. 26, 31. Running time, 67 MINS.

Roy Rogers Roy Rogers
Dale Evans Dale Evans
Pinkie Pinkie Lee
Joe Morris Douglas Fowley
James R. Lee Watson
Commandante Leonard Lee
Willie Willie Best
Gypsy Dancer Lillian Stangor
Rodeo Charlie
Pat Frank Buckner
Study Frank Buckner
Themselves Roy Rogers Riders
And Trigger

"South of Calliente" is one of Roy Rogers' poorer releases. A weak story, peppered with obvious situations, gives the cowboy thespian scant material to work with. However, the film will likely get by in its intended market on the strength of the Rogers' name.

Written by Eric Taylor, the script has Rogers' trailer van service taking Dale Evans' prize mare across the Mexican border for sale. Enroute the trailer is attacked by horsemen. Investigation shows Douglas Fowley, Miss Evans' trainer, is behind the skullduggery. He, his cohorts and the boss are eventually rounded up amid the customary fistcuffs and chases.

Sandwiched in the footage are four tunes. Jack Elliott authored "Gypsy Trail," "My Home is Over Yonder" and "Won'tcha Be a Friend of Mine?" while Lee Watson clefted "Yascha the Gypsy." Rogers, Miss Evans and Pinkie Lee contrib the vocals on these songs.

Of the performances Rogers is about the best. He gets in some hard riding on Trigger and displays his usual bravado. Miss Evans doesn't take things too seriously as a gal rancher on the verge of losing her meal ticket. Fowley is a mechanical heavy and Lee's comedy relief is too forced to be effective.

Cliche-ridden plot appeared to be too much of a hazard for director William Witney to hurdle. Film is slowly-paced and several reels are run off before there's any action worth mentioning. Production values supplied by associate producer Edward J. Wynn are in keeping with the modest budget. Camerawork of Jack Marta is good as are other technical credits.

Gillb.

Unknown World

Pseudo-scientific exploitation feature with some ballshoo possibilities.

Hollywood, Oct. 23. Lippert Pictures release of J. R. Robin production. Features Victor A. Block, Bruce Williams, Otto Wyzar, Jim Bannon, Tom Handley, Dick Cogan, Max Elton Nash. Directed by Terrell O. Riney. Screenplay, Richard Kaufman. Editor, Allen G. Steiner. Music, Fredrich Elmer. Music, music, Ernest Gold. Reviewed Oct. 24, 31. Running time, 73 MINS.

Victor A. Block Victor A. Block
Bruce Williams Bruce Williams
Otto Wyzar Otto Wyzar
Jim Bannon Jim Bannon
Dick Cogan Dick Cogan
Max Elton Nash Max Elton Nash
Tom Handley Tom Handley
George Coleman George Coleman
Joan Lindsey Marion Nash
Freddie Officer George Baxter

This science-fiction entry is light on entertainment values but does offer ballshoo possibilities for some bookings. It is a routine setup combining a contrived story, footage filmed in Carlsbad Caverns, and miniature shots. Stronger plotting and dialoging would have helped its chances.

Story concerns a group of scientists, six men and a femme, who burrow into the earth seeking some vast cavern where mankind can have a safe refuge from atomic and H-bomb warfare. They board their half-tank, half-submarine and vehicle—called a cyclotron—and start their downward journey in an extinct volcano in the Aleutians.

Along the way some of the party are killed via accidents and only three men and the girl are left when they reach the 1,600-mile point under the surface and believe they have found the perfect spot. Tests prove, however, that this life cannot reproduce itself. Faced with this disappointment, group also is periled by an underground earthquake, but their vehicle brings them back to safety, surfacing in the ocean near a beautiful tropical isle.

J. R. Robin and I. A. Block produced and did the special photo.

(Continued on page 18)

EXHIB ROW THREATENS COMPO

2-Year Statute of Limitations May Upset \$20,000,000 in Illinois Suits

Chicago, Oct. 30

U. S. Appeals Court last week handed major film companies the dynamite to blow up nearly \$20,000,000 in antitrust cases involving over \$20,000,000.

Appeals Court Judge Walter C. Dudley upheld an earlier ruling by lower court jurist Michael Igou that Clayton Act violations are subject to the two-year Illinois statute of limitations. There is currently no Federal limitation statute.

Judge Igou's initial ruling stemmed from a case involving the Hoskins Coal & Dock Corp. against the Truxa Tractor Coal Co. and the United Electric Coal Co. Hoskins sought \$1,500,000 triple damages, but the courts upheld the defense plea that the Illinois two-year statute applied in the suit. It's understood that several attorneys representing indie theatre operators may join Hoskins as "friends of the court" in order to keep a U. S. Supreme Court decision from establishing the case as a precedent procedure for other antitrust litigations.

Majority of the film suits filed in Chi Federal Court stretch back in excess of the disputed two-year limit.

3 Ming. Suits

Minneapolis, Oct. 30.

Major distributors and the Minnesota Amus. Co. (United Paramount Theatres) again are finding themselves targets for sizable exhibitor damage suits here. Papers have been prepared in an action asking \$1,878,600, another seeking more than \$500,000 has gone on trial this week and still a third, also demanding a substantial sum, is pending.

Because of the major distributors' refusal to accede to their demand for 28-day clearance for their suburban Edina Theatre, Ben and Louise Friedman, circuit owners, claim triple damages of \$1,878,600. In addition to MAC, defendants are M.G. Paramount, 20th Fox, RKO, Warners, Universal, United Artists and Columbia. It's charged that MAC conspired with the distributors to keep the Edina from being placed in the 28-slot, which is had by a number of other independent neighborhood and suburban houses as well as several MAC theatres.

Trial started before Federal (Continued on page 20)

Pahlen's Hectic 'Time'

Seen in Release Deal

Finally After FC Snag

Release deal with a major distributor for his Dane Clark starrer, "Time Running Out," is expected to be closed shortly by independent producer Victor Pahlen. Made in France in the spring of 1950, the English-language film originally was set for U. S. distribution through Film Classics.

FC's abortive merger with Eagle Lion caused Pahlen months of effort and a bundle of coin before he could clear the picture for release via another distrib. Venture was turned out in Paris on a reported budget of \$350,000. Of this sum about 40% represented actual dollar expenditure while the remainder was the dollar equivalent in francs.

Aside from Clark, "Time's" cast includes Simone Signoret, Fernand Gravel and Robert Duke. Frank Tuttle directed. Picture was lensed concurrently with a French version (Continued on page 63)

Joins Pathescope as V.P.

Mervin C. Pollak has resigned as special assistant to U. S. Attorney General J. Howard McGrath to become vice-president of the Pathescope Co. of America, producers of non-theatrical pix. He takes over the new spot Nov. 3.

Pollak repped the Government in its antitrust suit involving large-screen television patents against Scophony Corp. of America, General Precision Equipment Corp. and Paramount.

'Movietime' as Pic Title

First indication of the effect of the "Movietime U.S.A." drive on pix themselves appears to be in a title registration by producer-agent Charles K. Feldman last week.

He staked claim to the label "Movietown U.S.A." in a slight switch of the original for a feature to be made from an original script.

Nominators Wait On MPAA, TOA In COMPO Elections

Meeting of the committee to nominate new officers for the Council of Motion Picture Organizations is waiting on two of the 10 constituent COMPO groups. Motion Picture Assn. of America and Theatre Owners of America have so far failed to name their reps on the nominating committee.

Group must come up with potential successors to prer Ned E. Depinet and exec v.p. Arthur I. Mayer. Depinet, it is hoped by many COMPO-ites, will be induced to continue in office. Mayer has forcefully indicated his determination to retire. Robert W. Coyne, COMPO special counsel, is reported a possible successor.

Nominations will be presented to the general membership at a N. Y. session in December if plans come off as expected. At the session would be reps of the 10 original organizations in COMPO, plus the nine TOA regional groups and 16 Allied States regionals that have joined individually so far, plus any other regionals that join in the interim and other affiliated industry groups.

Judge Nixes Suit Over

'Kon-Tiki' Hula Dance

Los Angeles, Oct. 30

Arlotte Pura Reasin's \$150,000 damage suit against the producers and distributors of "Kon-Tiki" was thrown out of court by Superior Court Judge Robert H. Scott. Tahitian woman claimed her right of privacy was violated when she was pictured doing a hula dance to welcome the Scandinavian mariners. Judge ruled that Mrs. Reasin knew the film would be exhibited to the public and that her dance was in the nature of a gift.

Defendants were Thor Heyerdahl, producer of the adventure picture; RKO Pictures and Sol Lesser Productions.

Eros Gets Brit. Rights

To 'Emp's Nightingale'

British distribution rights to "The Emperor's Nightingale" were acquired last week by Eros Films. Deal was made with William F. Snyder in New York by Sid Hyams, managing director of Eros, and Ben Henry, a director. It is a percentage arrangement.

"Nightingale" is a Czechoslovak puppet film made from a Hans Christian Andersen tale. Snyder has edited it and added a commentary by Boris Karloff. Pic recently had a highly-successful 16-week run at the Trans-Lux Sixtieth, N. Y. Snyder owns world rights.

Henry is former managing director for Universal in England. He's associated with Eros in an advisory capacity now. He left for London yesterday (Tues.). Hyams is staying in New York pending birth of a baby to his daughter, which is expected momentarily.

TOA STIRS ALLIED ON SLOW JOIN-UP

New row between Allied States Assn. and the Theatre Owners of America over support of the Council of Motion Picture Organizations has, the all-industry outfit once again facing a new crossroads.

Allied board members, at a closed meeting preceding the theatre org's current convention in N. Y., okayed renewal of COMPO membership for another year. However, they made it clear they were plainly riled over the fact that only nine of TOA's 29 regional outfits are in the COMPO fold, whereas only three of Allied's 19 field affiliates have remained outside.

Allied board chairman Abram F. Myers reported he was instructed by the directorate to communicate with COMPO presy Ned E. Depinet urging that full effort be made to get all exhibs on the roster. Resolution demanded that "COMPO be formally and legally organized and with all steps taken to make it a really effective instrument."

Other Allied Comments

Other Allied toppers commented privately that a good number of that org's members themselves would likely bow out of COMPO in the event the TOA-ers remain aloof. While the national Allied outfit has committed itself for another year to COMPO membership, this is not binding on individual Allied-ites, it was pointed up.

In view of the present bitterness, some Allied members probably would see no point in going along with COMPO, with its objective of all-industry unity if such a large segment of exhibition as represented by the non-member TOA units continues to hold out, it was said. It was broadly hinted in some quarters that any prolonged absence of a hefty portion of the nation's theatremen would threaten a COMPO fizzle.

Addressing the kickoff luncheon-meeting of the Allied conclave yesterday (Tues.), Depinet declared COMPO has made some progress in getting off the ground and expressed full appreciation for the support given it by Allied as an organization and by its officials. Allied's membership renewal indicated confidence in the all-industry groups future, he said, adding he hoped a further result of that confidence will be a forthcoming application for membership by the trio of Allied units not yet on the roster.

Depinet referred to COMPO's first year as "shaky," but its future success would be assured if every exhib lends support, "both by personal service and his small financial contribution," he said.

Depinet regarded the results so far of the "Movietime U.S.A." campaign as a "thrilling example of a united industry in action." He

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SPEED 'SALESMAN' AS ACADEMY QUALIFIER

Something of a speed record is being set by Stanley Kramer in order to qualify "Death of a Salesman" for an Academy Award this year. Fredric March starrer, which went before the cameras only on Sept. 10, has been tentatively booked into the Victoria on Broadway Dec. 16. There will also be a Los Angeles date to qualify under Academy rules.

Picture was shot in about 28 days and is now being edited and scored. It will be distributed by Columbia, which has a preferential booking deal for the Victoria.

Set Oscar Date

Hollywood, Oct. 30.

Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, announced March 20 as the date for the 24th annual Oscar Derby.

Event will be staged for the third successive year in the RKO/Pantages Theatre.

Maas to Quit MPEA by Year's End With Unit's Cut From 13 to 2 Nations

Goldwyn Looks Ahead

Film industries should be looking forward, not back, Samuel Goldwyn hinted to Jack Cohn this week in declining an invitation to join Motion Picture Pioneer's organization of vets of 25 years or more in pix. Cohn who is presy suggested Goldwyn be inducted at the Nov. 15 banquet honoring the three Warner brothers as "pioneers of the year."

After a "thank you for the invitation," Goldwyn wrote Cohn: "Personally, I attach more importance to the men of the future than the men of the past. I am not one who looks back—I always look forward. It is the young men who are coming up I am most interested in. Therefore, I must decline your kind invitation."

Dual Packages Slated for Sale By Lesser Group

Hollywood, Oct. 30.

New Sol Lesser-Edward Small-San Briskin unit (Associated Players & Producers) will introduce a new angle with the product it needs United Artists for release. It will be delivered to and sold by UA in double-feature packages.

With each picture, AP&P will provide a companion film for the bottom of a twin bill. Unit may produce some of these B's itself, but mostly they'll be acquired from outside sources on a flat-purchase basis, by Small, Lesser and Briskin.

Since the antitrust consent decree requires picture-by-picture selling, exhibs will be under no compulsion to buy the two pix in a package. They'll also be available singly, of course, in single feature territories.

However, AP&P aims as far as legally possible to have them play together in dual areas. Reason is a feeling that top features are often hurt at the box by unfortunate selection by either exhibs or distributors of the bottom rung twin.

With that in mind, AP&P plans to put together two pix of the same general type. Lesser, Small and Briskin believe that attempting to

(Continued on page 13)

7 Promotions Set At Warner News

Promotions affecting seven members of Warner News, Inc., were jointly disclosed in New York yesterday (Tues.) by presy Norman H. Moray and veepee-general manager Walton C. Ament. WNI produces Warner Pathe News, the News Magazine of the Screen, and special shorts for Warner Bros. release.

Edward C. Buddy is upped from foreign editor to executive assistant to Ament. Harold H. Bonafel is promoted from managing editor to editor of Warner Pathe News. Robert G. Youngson, who's authored and directed several Warner shorts, becomes editor of the News Magazine of the Screen.

Leonard C. Hein, film editor, takes over as managing editor of both Warner Pathe News and the News Magazine of the Screen. Irene Cornell, associate editor of NMS, is upped to production manager, while Martin J. Kendrick moves into Miss Cornell's former berth. Theodore T. Sharkey, contactman and Pathe News assistant news editor, is upped to unit manager in the special production division.

Irving Maas will resign as v.p. and general manager of the Motion Picture Export Assn. at the end of this year and the agency itself will likely end its operations abroad next September. Maas may return to 20th-Fox as assistant foreign chief, a post from which he has been on leave of absence to head MPEA, or he may become Continental rep of the Motion Picture Assn. of America.

With the end of MPEA's functioning in Japan as of Dec. 31, its operation will be limited to two countries. They are Austria and Yugoslavia. At its start as a post-war emergency agency in 1948, MPEA was assigned the sales and service of film to 13 nations.

A joint venture by 10 U. S. companies for cooperative distribution of pix to problem territories abroad, MPEA has been instrumental in bringing millions of dollars in remittances to the U. S. Its top year for earnings was 1949, with very little diminution during 1950, despite the buying off of countries under its aegis as the majors decided to go into one after another on an individual company basis.

Assumption by the companies of their own distribution in Japan at the end of the year will mean the dropping of about \$2,000,000 in earnings by the MPEA. Take from the two remaining countries runs a total of only about \$750,000 yearly. About \$300,000 comes from Austria and \$250,000 from Yugoslavia.

Austrian Windup

Contracts with the member companies with MPEA for distribution by it of their product in Austria expire next Sept. 1. It will obviously be unprofitable to continue foreign operations, after then if these parts are not renewed—which is unlikely—so MPEA will undoubtedly wind up as a functioning organization aside from liquidation of its assets.

It will continue to exist, however, as a convenient legal umbrella for joint consideration and action.

(Continued on page 16)

\$3,500,000 'Andersen' Is Switch in Policy On Costs for Goldwyn Pix

With a budget that he says will top \$3,500,000, Hans Christian Andersen will be Samuel Goldwyn's most costly picture since "A Song Is Born," which he made in 1948. Danny Kaye will star in "Andersen" as he did in "Song." Producer is planning to end the pic before the cameras in December or January. It represents a reversal of policy which has seen him in the past three years go heavily for budget-conscious production.

Goldwyn feels now that only unusual pix of really top grade can come out with reasonable profits. "Red Ballerina" Mouna Shewer ("Red Shoes") will costar with Kaye in the pic, which has an unusually small cast. Producer while in New York interviewed a number of boys for the role of a 14-year-old. He's also seen quite a few in Hollywood and will make up his mind on the casting in a couple weeks.

Goldwyn was east principally to kick off his "I Want You" which

(Continued on page 54)

Va. Thesos for UI Pic

Hollywood, Oct. 30.

Approximately 50 Virginia little theatre actors will be rounded up for roles in the UI production, "Red Ball Express." To be filmed in the vicinity of Williamsburg in that state.

Phil Benjamin, studio caster, has been in that neighborhood for a week lining up talent for the picture, which starts three weeks of location shooting this week. Jeff Chandler, Alex Nicol and Susan Cabot are cast toppers, with Budd Boetticher directing.

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Chi Strong; 'Fox' Terrif \$25,000, 'Hill' Hefty 16G; 'Sun'-Page Hotsy 46G, 'River' Fast \$12,500, Both 2d

Chicago, Oct. 30.

Despite generally unfavorable theatre weather over weekend, top first-runs are carving out another box session. Most of power is stemming from sturdy holdovers plus sock entry at Grand of "Desert Fox." Looks to hit huge \$25,000 or over, strongest bill at this house in many weeks. United Artists, with "Thunder on Hill" and "You Can Never Tell," is shaping fast \$16,000. Woods opens today (Tues.) with "Blue Veil."

"Place in Sun" and Patti Page in person onstage is most potent holdover with strong \$46,000 eyed for second week at the Chicago. "Behave Yourself" and all-vaude "The River" is slow \$22,000 in second round at Oriental.

Two-a-day of "The River" is holding at husky \$12,500 at Selwyn. "Crosswinds" and "New Mexico" look good \$12,000 at Roosevelt while "Saturday's Hero" and "The Strip" is solid \$14,000 at State-Lake, both second rounds. Ziegfeld third-weeker, "No Highway in Sky," is shaping sturdy \$13,000.

Estimates for This Week
Chicago (B&K) (3,900; 98)—
"Place in Sun" (Par) and Patti Page onstage (2d wk). Holding big at \$46,000. Last week, \$54,000.
Grand (RKO) (1,200; 98)—"Desert Fox" (20th) and "True Story" (Col). Socks \$25,000. Last week, \$14,000. "The Earth Stood Still" (20th) and "Gasoline Alley" (Col) (2d wk), \$13,000.

Oriental (Indie) (3,400; 98)—
"Behave Yourself" (RKO) and vaude show (2d wk). Mild \$22,000. Last week, \$33,000.

Roosevelt (B&K) (1,500; 55-98)—
"Crosswinds" (Par) and "New Mexico" (UA) (2d wk). Good \$12,000. Last week, \$17,000.
Selwyn (Shubert) (1,000; 11-20-24)—"The River" (UA) (3d wk). Holding at box \$12,500. Last week, near same.

State-Lake (B&K) (2,700; 55-98)—
"Saturday's Hero" (Col) and "The Strip" (M-G) (2d wk). Nice \$14,000. Last week \$18,000.

United Artists (B&K) (1,700; 55-98)—
"Thunder on Hill" (U) and "You Can Never Tell" (U). Brisk \$18,000. Last week, "Golden Horde" (U) and "Basketball Fix" (Indie) (2d wk), \$10,000.

Woods (Essaness) (1,973; 98)—
"Blue Veil" (RKO). Opens today (Tues.). In ahead, "Bright Victory" (R) (3d wk), big \$10,000.

World (Indie) (587; 80)—
"God Needs Men" (Indie) (2d wk). Firm \$4,500. Last week, about same.
Ziegfeld (Lopert) (434; 98)—
"No Highway in Sky" (20th) (3d wk). Tidy \$5,000. Last week, \$3,200.

Mpls. Still Limps But

'River' Fat 5G; 'Fabian' 6G, 'Fox' Fancy \$9,000

Minneapolis, Oct. 30.

An exceptionally strong lineup of newcomers is giving the ailing boxoffice here a slight shot in the arm, but biz still leaves plenty to be desired. Best boxoffice showing is being chalked up by "The River" and "Desert Fox." "Place in Sun" shapes good.

Estimates for This Week
Century (Par) (1,600; 50-76)—
"People Will Talk" (20th) (3d wk). Okay \$4,500. Second stanza, \$6,000.
Gopher (Berger) (1,000; 50-76)—
"Desert Fox" (20th). Big \$9,000. Last week, "Day Earth Stood Still" (20th) (3d wk), \$3,000.

Lyrle (Par) (1,000; 50-76)—
"Iron Man" (U). Slow \$4,000. Last week, "Sunny Side Street" (Col) and "Big Gusher" (Col), \$3,800.

Radio City (Par) (4,000; 50-76)—
"Place in Sun" (Par). Superlatives being spilled over this one. Good \$14,000. Last week, "Painting Clouds Sunshine" (WB), \$9,000.

RKO-Orpheum (RKO) (2,800; 40-76)—
"Come Fill Cup" (WB). Fairly good \$7,000. Last week, "The Mob" (Col), \$8,000.

RKO-Pan (RKO) (1,600; 40-76)—
"Slaughter Trail" (RKO) and "Whip Hand" (RKO). Okay \$5,000. Last week, "Drums Deep South" (RKO) and "Jungle Manhunt" (Col), same.

State (Par) (2,300; 50-76)—
"Capt. Fabian" (Rep). Good \$6,000 or close. Last week, "No Highway in Sky" (20th), \$6,000 in 8 days.

World (Mann) (400; \$1.20-\$2.40)—
"The River" (UA). Terrific critical acclaim for this roadshow picture. Fine \$5,000. Last week, "Dancing Years" (Mono), \$1,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Well' Wham 21G, Philly; 'Cup' 17G

Philadelphia, Oct. 30.

"The Well" is stand-out here this stanza, garnering the biggest total in city with smash session at the Goldman. "Come Fill Cup" shapes okay at the Stanley but "Drums in Deep South" is only moderate at Stanton. Another favorite is "The Racket" with trim money at the Earle. Barbara Payton on stage and nice publicity failed to help "Drums" very much. Biz generally is offish, with streets virtually empty early on week-end nights.

Estimates for This Week
Aldine (WB) (1,303; 50-99)—
"Red Shoes" (UA). Okay \$8,000. Last week, "Whistle Eaton Falls" (Col), \$7,000.

Boyd (WB) (2,360; 85-11-30)—
"Streetcar Named Desire" (WB) (5th wk). Good \$13,000. Last week, \$15,000.

Earle (WB) (2,700; 50-99)—
"Racket" (RKO). Trim \$18,000 or over. Last week, "Lost Continent" (Lip) and "Highly Dangerous" (Lip), \$9,000.

Fox (20th) (2,250; 50-99)—
"Desert Fox" (20th) (2d wk). Off to \$15,000. Last week, smash \$30,000.

Goldman (Goldman) (1,200; 50-99)—
"Well" (UA). Smash \$21,000. Last week, "Behave Yourself" (RKO) (2d wk), \$8,000.

Mantbaum (WB) (4,360; 50-99)—
"Saturday's Hero" (Col) (2d wk). Thin \$13,500. Last week, \$19,000.

Midtown (Goldman) (1,000; 50-99)—
"Cave of Outlaws" (U). Slow \$5,500. Last week, "Man With Cloak" (M-G), \$11,000.

Randolph (Goldman) (2,500; 50-99)—
"Mr. Imperium" (M-G). Good \$12,000 or near. Last week, "Thunder on Hill" (U) (2d wk), \$8,000.

Stanley (WB) (2,900; 50-99)—
"Come Fill Cup" (WB). Okay \$17,000. Last week, "Painting Clouds Sunshine" (WB) (2d wk), \$10,000.
Stanton (WB) (1,473; 50-99)—
"Drums in Deep South" (RKO). Modest \$10,000. Last week, "Mob" (Col) (3d wk), \$9,000.

Trans-Lux (T-L) (500; 50-99)—
"Mr. Peek-A-Boo" (UA). Fair \$2,700. Last week, "Murder Without Crime" (Mono), \$1,500.

World (G&S) (500; 50-99)—
"Secret of Mayerling" (Indie). Good \$3,500. Last week, "Marie du Port" (Indie) (2d wk), \$2,700.

'BEHAVE' OKE \$10,000, INDPLS.; 'HORDE' 10½G

Indianapolis, Oct. 30.

Biz is only moderate at first-runs here this stanza, 17,000 school teachers in town for their annual state convention failing to help much. "Behave Yourself," at Circle, "Golden Horde" at Indiana, and "Man With Cloak" at Loew's, are bunched in so-so group.

Estimates for This Week
Circle (Cockrill-Dolle) (2,600; 50-70)—
"Behave Yourself" (RKO) and "As You Were" (Indie). Oke \$10,000. Last week, "Rhubarb" (Par) and "Sky High" (Lip), \$10,500.

Indiana (C-D) (3,200; 50-70)—
"Golden Horde" (U) and "Reunion in Reno" (U). Mild \$10,000. Last week, "Place in Sun" (Par), \$12,500.

Loew's (Loew's) (2,427; 50-70)—
"Man With Cloak" (M-G) and "Red Badge of Courage" (M-G). Passable \$9,500. Last week, "Cyrano" (UA) and "Bannerline" (M-G), \$10,000.

Lyrle (C-D) (1,600; 50-70)—
"Cave of Outlaws" (U) and "Basketball Fix" (Indie). Fair \$5,000. Last week, "Peking Express" (Par) and "Gun Play" (RKO), same.

Busse Lifts 'Imperium' To Fair \$15,000, Omaha

Omaha, Oct. 30.

Hallowe'en shows last Saturday gave the boxoffice an added lift this week which is also helped by the addition of some stage shows. The Henry Busse band on the stage is boosting "Mr. Imperium" to a nice week at the Orpheum. The Omaha re-lighted its stage for the first time in years with Blackstone's magieshow Sat. Dundee, art nabe house is playing "Oliver Twist" at an upped 75c top. Business at most other spots is not impressive.

Estimates for This Week
Orpheum (Tristates) (3,000; 25-90)—
"Mr. Imperium" (M-G) and Henry Busse band onstage. Fair \$15,000. Last week, "Desert Fox" (20th) and "Rogue River" (UA), \$10,000 at 70c top.

Paramount (Tristates) (2,800; 16-70)—
"People Vs. O'Hara" (M-G). Oke \$9,500. Last week, "Thunder on Hill" (U), \$8,800.

Brandis (RKO) (1,500; 16-70)—
"Painting Clouds Sunshine" (WB) (2d wk). Okay \$5,500. Last week, \$6,800.

Omaha (Tristates) (2,100; 16-70)—
"The Scarf" (UA) and "Circle of Danger" (EL). Fair \$7,500. Last week, "Place in Sun" (Par) (m.o.) and "Federal Man" (UA), \$7,800.

State (Goldberg) (865; 25-75)—
"Millionaire Christy" (20th) and "Law and Lady" (M-G). Opened today (Tues.). Last week, "Force of Arms" (WB) (2d wk) and "Yes Sir, Mr. Bones" (Lip), fine \$5,000.

'In Paris' Pitt's Best Bet, \$29,000

Pittsburgh, Oct. 30.

"An American in Paris" is getting the big play this week at the Penn with advanced prices. Best reviews given a James Cagney pic in a long time aren't meaning much for "Come Fill Cup" slugs at Stanley. "Streetcar Named Desire" holding up nicely in fifth week at Warner. "Saturday's Hero" at Harris is disappointing.

Estimates for This Week
Fulton (Shea) (1,700; 50-85)—
"Never Can Tell" (U) and "Mark of Renegade" (U). Ordinary \$5,500. Last week, "Day Earth Stood Still" (20th), 2d wk, \$6,000.

Harris (Harris) (2,200; 50-85)—
"Saturday's Hero" (Col). College football expose got a good send-off in papers but not helping much. Lean \$500 in prospect. Last week, "Desert Fox" (20th), \$12,500 in 9 days.

Penn (Loew's) (3,300; 65-11-10)—
"American in Paris" (M-G). Upped scale and fond embraces from crits shooting this to sizzling \$29,000 or near. Should stick around awhile. Last week, "Across Wide Missouri" (M-G), \$14,500, over hopes.

Stanley (WB) (3,800; 50-85)—
"Come Fill Cup" (WB). New James Cagney pic feeling competition from "American in Paris." Slow \$11,500. Last week, "Here Comes the Groom" (Par), \$13,000.

Warner (WB) (2,600; 65-11-25)—
"Streetcar Named Desire" (WB) (5th wk). Still nice at \$7,500 on top of \$9,000 last week.

'Streetcar' Rings Bell In L'ville, Loud \$15,000; 'Mob' 11G, 'Iron' Hot 5G

Louisville, Oct. 30.

"Streetcar" is ringing up cash fares at a terrific rate at the Mary Anderson this week. Scale was upped 99c top but smash session looms. Will hold. "Desert Fox" at Kentucky is shaping good while "The Mob" at State is hefty. "Iron Man" at Strand is fine.

Estimates for This Week
Kentucky (Switow) (1,100; 45-65)—
"Desert Fox" (20th). Looks good \$4,000. Last week, "People Will Talk" (20th) (2d wk), \$2,500.

Mary Anderson (People's) (1,200; 75-99)—
"Streetcar Named Desire" (WB). Smash \$15,000 and holds. Last week, "Come Fill Cup" (Par) managed mild \$5,000.

Rialto (Fourth Avenue) (3,000; 45-65)—
"Day Earth Stood Still" (20th) and "Yellowfin" (Mono). Fair \$9,000. Last week, "Place in Sun" (Par) \$12,000.

State (Loew's) (3,000; 45-65)—
"The Mob" (Col) and "Never Trust a Gambler" (Col). Hefty \$11,000. Last week, "Texas Carnival" (M-G) and "Tall Target" (M-G), about same.

Strand (FA) (1,200; 45-65)—
"Iron Man" (U) and "Hot Lead" (RKO). Fine \$5,000. Last week, "Highway in Sky" (20th) and "In Old Amarillo" (Rep), \$4,500.

B'way Spurts; 'Veil' Smash \$42,000, 'Tall Men' Terrif 34G, 'Anne'-Vaude Weak 55G, 'American' 4th Big 134G

Unveiling of some strong product and the arrival of real fall weather are boosting Broadway first-runs this season. In only a few spots is business failing to measure up. The deluxes enjoyed another unusually big weekend, with Sunday proving to be amazing in some cases running ahead of Saturday's grosses. Totals were unusually stout in view of number of holdovers and longruns.

Both "Blue Veil" and "10 Tall Men" are turning in smash weeks, former soaring to \$42,000 at the Criterion. This sock total puts the Criterion back in its winning stride again. "Tall Men" is terrific \$34,000 or over at the Victoria.

"Anne of Indies" with Riviera Cafe revue onstage, is disappointing with \$35,000 or less at the Roxy, one of the smallest first weeks here in some time.

Still stand-out is "American in Paris" with stagesshow, which is giving the Music Hall a big \$134,000 fourth week. "The Mob" with Frankie Laine, Les Paul & Mary Ford heading the stagesshow, finished its second week at the Paramount with a sock \$87,000. As a result, the Par flagship is holding the bill over sans Laine and Paul-Ford combo for a third session, where it originally was set only for two weeks.

Second week of all-vaude headed by Judy Garland soared to a wow \$51,500 at the Palace. Initial holdover frame of "Desert Fox" continued great with \$32,500 at the Globe. Second week of "Angels in Outfield" is sturdy at \$21,000 in the Capitol.

"Streetcar Named Desire" held very big with \$31,000 for sixth stanza at the Warner. "Lavender Hill Mob" still terrific at \$13,000 in second round at the Fine Arts.

Estimates for This Week
Astor (City Inv.) (1,300; 55-51-50)—
"Here Comes Groom" (Par) (6th wk). Continues okay with \$13,000 after fine \$17,000 last week. Stays another week, with "Quo Vadis" (M-G) due in Nov. 8.

Elton (City Inv.) (580; \$1.20-\$2.40)—
"Tales of Hoffmann" (Indie) (1st wk). The 30th stanza ended last night (Tues.) pushed to hug \$10,500 after \$10,000 for 29th week.

Capitol (Loew's) (4,820; 70-51-50)—
"Angels in Outfield" (M-G) (3d final wk). Held strongly with \$21,000 in second week ended last night (Tues.) after \$31,000 opening round. "Quo Vadis" (M-G) opens Nov. 8.

Criterion (Moss) (1,700; 50-51-80)—
"Blue Veil" (RKO). First week ending next Friday (2) soaring to giant \$42,000 or close, one of biggest sessions here in months. Holds, natch. In ahead, "Mr. Imperium" (M-G) (2d wk-6 days), \$6,000.

Fine Arts (Davis) (485; 90-51-80)—
"Lavender Hill Mob" (U). Second week ended Monday (29) held to terrific \$13,000 after near-capacity \$14,000 for first week. Looks in for run.

Globe (Brandt) (1,500; 50-51-50)—
"Desert Fox" (20th) (3d wk). Initial holdover round ended last night (Tues.) held to great \$32,500 after terrific \$54,000 opening week, near-all-time high at house.

Mayfair (Brandt) (1,736; 50-51-20)—
"Day Earth Stood Still" (20th) (7th-final wk). Sixth session ended Monday (29) dipped to \$9,500 after solid \$14,000 for fifth week. "Detective Story" (Par) opens Nov. 6.

Palace (RKO) (1,700; \$1.20-\$4.80)—
Judy Garland and all-vaude show on two-a-day policy with upped prices (2d wk). Holding in remarkable fashion, with full seven days of initial holdover round showing wow \$51,500. First week ended Oct. 22, including opening night (Oct. 16), hit terrific \$47,500. Now talk of eliminating Tuesday matinees to give Miss Garland a breather.

Paramount (Par) (3,664; 70-\$1.80)—
"The Mob" (Col) with Boyd Rabinovich, Jean Carroll heading stagesshow (3d-final wk). Billy Williams Quartet added for final session since prior dates forced Frankie Laine and Les Paul & Mary Ford to drop out after first two rounds. Second week ended last night (Tues.) was smash \$87,000 after \$110,000 opener. "Behave Yourself" (RKO) opens next week.

Park Ave. (Reade) (583; 90-\$1.50)—
"Oliver Twist" (UA) (14th wk). The 13th stanza ended Sunday (28) finished at \$3,600, off from recent weeks but still very substantial, after \$7,100 for 12th week.

Paris (Indie) (568; \$1.20-\$2.40)—

"The River" (UA) (6th wk). Seventh session ended Sunday (28) was great \$12,100 after \$12,700 for sixth week. Continues inclt.

Radio City Music Hall (Rockefeller) (3,945; 80-\$2.40)—
"American in Paris" (M-G) with stagesshow (4th wk). Holding to big \$134,000 in round ending today (Wed.) and naturally stays a fifth week. Third week was big \$150,000. New looks to hold a sixth and possibly seventh stanza.

Rivoli (UAT-Par) (2,092; 90-\$2)—
"David and Bathsheba" (20th) (12th wk). The 11th round ended last night (Tues.) still very profitable at \$18,500 but showing first sharp dip, falling from \$25,600 of 10th round.

Roxy (20th) (5,686; 80-\$2.20)—
"Anne of Indies" (20th) plus Riviera revue headed by Jackie Miles (2d wk-6 days). Initial week ended last night (Tues.) was highly disappointing at lean \$55,000 or less, pans of crits being no help.

In ahead, "Millionaire for Christ" (20th) with Josephine Baker tipping stagesshow (3d wk-6 days), \$64,000. "Let's Make It Legal" (20th) with Xavier Cugat with onstage opens Nov. 6, Election Day.

State (Loew's) (3,450; 55-51-50)—
"Texas Carnival" (M-G) (3d wk). Down to dull \$10,500 this round. Second week slipped to \$15,000 after fine first week.

Warner (WB) (2,756; 85-42)—
"Streetcar Named Desire" (WB) (7th wk). Sixth session ended last night (Tues.) still very strong at \$31,000 after big \$44,000 for fifth week.

Sutton (R&B) (561; 90-\$1.50)—
"Browning Version" (U). Opened yesterday (Tues.) after a special preem showing Monday (29) night. In ahead, "The Medium" (Indie) (8th wk-5 days), fell to \$3,800 after okay \$4,700 for seventh week.

Trans-Lux 60th St. (T-L) (455; 90-\$1.50)—
"Man in Dingley" (Indie). Opens today (Wed.). Last week, "Thunder on Hill" (U) (2d wk) slumped to slight \$3,000 after fairish \$5,800 opening round.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—
"Red Badge of Courage" (M-G) (2d wk). Current round ending today (Wed.) looks to reach \$7,500 after solid \$13,200 for opener.

Victoria (City Inv.) (1,060; 55-51-50)—
"10 Tall Men" (Col). First stanza ending tomorrow (Thurs.) heading for smash \$34,000 or close. Holds, and looks in for run. In ahead, "Whistle of Eaton Falls" (Col) (2d wk-9 days), dull \$6,000.

'Streetcar' Wow \$18,000, K.C. Ace

Kansas City, Oct. 30.

Film fare continues sturdy here this season. "Streetcar Named Desire" at Paramount, with upped prices, looks wham and will hold. "Come Fill Cup" is first-rate at Missouri. Four Fox Midwest first-runs are getting average biz with "Thunder on Hill" and "Mark of Renegade." Weather was chilly and drizzly over weekend.

Estimates for This Week
Kimo (Dickinson) (504; \$2.40-\$1.20)—
"Tales of Hoffmann" (Indie) (6th wk). Pushed to big \$2,500. Last week, \$2,000.

Midland (Loew's) (3,500; 50-69)—
"Texas Carnival" (M-G) and "The Strip" (M-G) (2d wk-4 days). Passable \$6,000. Last week, good \$15,000.

Missouri (RKO) (2,650; 50-69)—
"Come Fill Cup" (WB) and "Let's Go Navy" (Mono). Oke \$10,000. Last week, "Painting Clouds Sunshine" (WB) and "Jungle Manhunt" (Col), ditto.

Paramount (Tri-States) (1,900; 75-51-20)—
"Streetcar Named Desire" (WB). Getting elevated prices first time for upped policy here in months. Giant \$18,000, and holds. Last week, "Place in Sun" (Par) (2d wk), bright \$9,000 at regular scale.

Tower (Fox Midwest) (2,100; 50-75)—
"Desert Fox" (20th) (m.o.) with five-act vaude bill. Moderate \$8,000. Last week, "People Will Talk" (20th) (m.o.) and vaude, okay \$9,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 50-75)—
"Thunder on Hill" (U) and "Mark of Renegade" (U). Average \$13,000. Last week, "Desert Fox" (20th), fancy \$18,000.

Kway Sock: Palace Great 847 500.
 M... .. Ford Wew 110G.
 Fox Terril 54G. ... Good 31G

Fox' Sockeroo
\$30,000, P

Fox Fine \$23,000
Tons Mild Exp

'Fox' Fancy 17G.
K.C. 'Dandy'

**Fox Bangor In
Pitt at \$11.5M**

For Dinner, Lunch
\$21.000 Take

...and there's no business like
20th Century-Fox business when
you've got "DAVID AND BATHSHEBA",
Technicolor
"THE DAY THE EARTH STOOD STILL",
"ANNE OF THE INDIES", Technicolor "MEET ME
AFTER THE SHOW", Technicolor "PEOPLE WILL
TALK", "TAKE CARE OF MY LITTLE
GIRL", Technicolor "I'LL NEVER FORGET YOU".
Technicolor

The Crowds Are Back Thanks to 20th Century-Fox!

New Strong Pix Up Hub; 'In Paris' Lush \$42,500, 'Streetcar' Sock 26G

Boston, Oct. 30.

Downtown majors are displaying the staunchest product to hit here in many months with "American in Paris" at Orpheum and State and "Streetcar Named Desire" at Apollo both playing at tilted prices, tapping field. Both are socks. "No Highway in Sky" at Memorial is not so good but "The Well" at the Boston shapes okay. Each got the pix nod but are not getting the press expected. "Place in Sun" in second round at the Met. is slipping, but still okay. "Desert Fox" at Paramount and Fenway is holding nicely in second stanza.

Estimates for This Week

Astor (B&Q) (1,200; 74-81-20)—"Streetcar Named Desire" (WB) (2d wk). Broke opening day record with socks \$26,000 for first week which finished Monday (29).

Beacon Hill (Beacon Hill, Inc.) (700; \$120-\$240).—"The River" (A) (5th wk). Off to about \$7,000 following solid \$8,000 for fourth.

Boston (RKO) (3,200; 40-85)—"The Well" (UA) and "Pardon My French" (UA). Below hopes at \$12,000 but still okay. Last week, "Day Earth Stood Still" (20th) and "Jungle Manhunt" (Col) (2d wk), \$11,000.

Exeter (Indie) (1,300; 55-80)—"Emperor's Nightingale" (Indie) (2d wk). Nice \$4,500 after \$3,000 for first.

Fenway (NET) (1,373; 40-84)—"Desert Fox" (20th) and "Disc Jockey" (Mono) (2d wk). Nice \$6,000 after \$7,000 for first.

Memorial (RKO) (3,000; 40-85)—"No Highway in Sky" (20th) and "Whip Hand" (RKO). Disappointing \$12,500. Last week, "Let's Make It Legal" (20th) and "Longhorn" (Mono) okay. \$17,000 in 9 days.

Metropolitan (NET) (4,367; 40-85)—"Place in Sun" (Par) and "Triple Cross" (Mono) (2d wk). Fine \$13,500 after \$22,500 for first. Orpheum (Loew) (3,500; 55-81-10)—"American in Paris" (M-G). At tilted prices, solid \$27,500. Last week, "Texas Carnival" (M-G) and "Red Badge Courage" (M-G) (2d wk), \$12,000.

Paramount (NET) (1,700; 40-85)—"Desert Fox" (20th) and "Disc Jockey" (Mono) (2d wk). Fine \$12,000 after \$18,500 for first. State (Loew) (3,500; 55-81-10)—"American in Paris" (M-G). Lofly \$13,000. Last week, "Texas Carnival" (M-G) and "Red Badge Courage" (M-G) (2d wk), \$8,500.

D.C. Quiet Albeit 'Fox' Tall \$19,000; 'Wide Mo.' Plus Vaude Great 26G

Washington, Oct. 30.

It's a quiet session along the main stem despite a flurry of newcomers. One exception is "Across the Wide Missouri," which looks very solid at Loew's Capitol with vaude. The other is "Desert Fox," at Loew's Palace, rated stout. "Drums in Deep South" at RKO Keith's looks disappointing. Of holdovers, "Place in Sun" in third session at Trans-Lux, is still champ, with "Streetcar Named Desire" also hefty in fourth round at Metropolitan.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Across Wide Missouri" (M-G) plus vaude. Big \$26,000. Last week, "Comin' Round Mountain" (U) plus stagework, sock \$29,000. Dupont (Lopert) (372; 50-85)—"Paris 1,900" (Indie) and "Ballerina" (Indie) (reissue). Nice \$4,500. Last week, "Wooden Horse" (Indie) (2d wk), \$4,000.

Keith's (RKO) (1,939; 44-80)—"Drums in Deep South" (RKO). Fair \$8,000 after solid opening thanks to Barbara Payton stage appearance. Last week, "Day Earth Stood Still" (20th) (2d wk), \$9,000. Metropolitan (Warner) (74-81-20)—"Streetcar Named Desire" (WB) (4th wk). Still going strong at fine \$10,000 after hefty \$12,750 last week. Stays on.

Palace (Loew's) (2,370; 44-74)—"Desert Fox" (20th). Sturdy \$19,000 despite adverse press reaction to theme. Last week, "Texas Carnival" (M-G) (3d wk), okay \$9,000 in final 4 days.

Playhouse (Lopert) (485; 55-81)—"No Highway in Sky" (5th final wk). Nice \$4,000 in final 6 days. Last week, \$4,500.

Warner (WB) (2,174; 44-74)—"Come Fill Cup" (WB). Tepid \$10,000. Last week, "Painting Clouds Sunshine" (WB), \$12,000. Trans-Lux (T-L) (654; 50-81)—"Place in Sun" (Par) (3d wk). Still hefty at \$10,000 after terrific \$13,000 last week. Holds again.

Key City Grosses

Estimated Total Gross
This Week \$2,445,500
(Based on 24 cities, 213 theatres, chiefly first runs, including N.Y.)
Total Gross Same Week
Last Year \$2,137,500
(Based on 24 cities, and 190 theatres.)

'Cup' Half-Filled \$16,000, Detroit

Detroit, Oct. 30.

Detroit biz plods along in the doldrums again this week. "Desert Fox" is off in the second week at the Fox after fine opener. "Come Fill Cup" looks only half filled at the Michigan. "Crosswinds" shapes light at Palms. "Behave Yourself" is unexciting at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Desert Fox" (20th) and "Son Dr. Jekyll" (Col) (2d wk). Down to \$17,000. Last week, nice \$28,000.

Michigan (United Detroit) (4,000; 70-95)—"Come Fill Cup" (WB) and "Panned Door" (Indie). Light \$16,000. Last week, "Place in Sun" (Par) and "Two-Dollar Better" (Indie) (2d wk), \$16,000.

Palms (UD) (2,900; 70-95)—"Crosswinds" (Par) and "G.I. Jane" (Mono). Light \$9,000. Last week, "Painting Clouds Sunshine" (WB) and "Three Steps North" (UA), \$12,000.

Madison (U) (1,900; 70-95)—"David and Bathsheba" (20th) (6th wk). Off to \$7,000. Last week, nice \$9,000.

United Artists (UA) (1,900; 70-95)—"Across Wide Missouri" (M-G) and "Red Badge Courage" (M-G) (2d wk). Okay \$11,000 after first week's \$15,000.

Adams (Balaban) (1,700; 70-95)—"Behave Yourself" (RKO). Fair \$7,000 or near. Last week, "Texas Carnival" (M-G) (3d wk), \$4,000.

'ON LOOSE' PERKY 8G, BALTO; 'FOX' \$7,500, 2D

Baltimore, Oct. 30.

Despite a plethora of holdovers, downtowners here are maintaining a fair pace. "Crosswinds" at the Myfair and "Desert Fox" at the New, shape as standouts. Lone new entry, "On the Loose," is drawing a solid total at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Across Wide Missouri" (M-G) (2d wk). Simmering down to \$7,000 after big \$12,400 opener. Hippodrome (Rappaport) (2,240; 20-60)—"Day Earth Stood Still" (20th) (2d wk). Good \$8,000 following \$11,300 opener. Stays a third.

Keith's (Schanberger) (2,460; 20-70)—"Cave of Outlaws" (U). Opening today (Tues.) after week of "Little Egypt" (U) at small \$6,500.

Mayfair (Hicks) (980; 20-70)—"Crosswinds" (Par) (2d wk). Beginning another round tomorrow (Wed.) after bettering recent house activity on preem with nice \$6,000.

New (Mechanic) (1,800; 20-70)—"Desert Fox" (20th) (2d wk). Holding in robust style at \$7,500 after \$9,800 opener.

Stanley (WB) (3,280; 25-75)—"Submarine Command" (Par). Slim \$7,000. Last week, "Come Fill Cup" (WB), \$6,200.

Town (Rappaport) (1,500; 35-65)—"On the Loose" (RKO). Solid \$8,000. Last week, "Drums in Deep South" (RKO), muffled \$5,300.

'Fox' Powerful \$18,000, Port; 'Clouds' Trim 11G

Portland, Ore., Oct. 30.

Strong product is being held over at most first-runs this week. Only new pix are "Desert Fox" at Paramount and Oriental and "Painting Clouds With Sunshine" at the Broadway, both shaping well. "Tales of Hoffmann" is playing unexpected third stanza at the Guild after landoffice biz first two frames. "Place in Sun" looks top holdover at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Painting Clouds Sunshine" (WB) and "The Scarf" (UA). Snappy \$11,000. Last week, "Ran

(Continued on page 20)

'Show' Terrific \$24,000 In Mont'; 'Lovely' 11G

Montreal, Oct. 30.

Two new musicals, "Happy Go Lovely" and "Meet Me After Show" are landing new entry honors this week with the latter at Loew's especially socks. "Pick-up" is staying for third session at Orpheum. "Flying Leathernecks" looks nice in second Capitol round.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Rich, Young, Pretty" (M-G) (2d wk). Okay \$15,000 after great opener at \$21,000.

Capitol (C.T.) (2,412; 34-60)—"Flying Leathernecks" (RKO) (2d wk). Holding at \$13,000 after fast \$18,000 opening stanza.

Princess (C.T.) (2,131; 34-60)—"Happy-Go-Lovely" (RKO). Fine \$11,000. Last week, "Asphalt Jungle" (M-G), same.

Loew's (C.T.) (2,835; 40-85)—"Meet Me After Show" (20th). Sock \$24,000. Last week, "Here Comes Groom" (Par) (2d wk), \$15,000.

Imperial (C.T.) (1,839; 34-60)—"Passage West" (Par) and "Niagara Falls" (Par). Great \$10,000. Last week, "The Mob" (Col) and "Harlem Globe Trotters" (Col), \$7,500.

Orpheum (C.T.) (1,048; 34-60)—"Pickup" (Col) and "Chain of Circumstances" (Col) (3d wk). Good \$8,000. Last week, \$9,000.

Frisco Uneven; 'Drums' Fair \$11,000, 'Command' 15G, 'Avenger' Fat 12G

San Francisco, Oct. 30.

First-run biz is bogged down by perfect Indian summer temperatures and football this session. "Drums in Deep South" is rated disappointing with mild total at Golden Gate while "Submarine Command" shapes just good at Paramount. "Mask of Avenger" looks fairly nice at Orpheum. "Love Nest," however, looms strong at United Artists. "The River" continues sock at Stage-door as does "American in Paris" at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Drums in Deep South" (RKO) and "Longhorn" (Mono). Mild \$11,000 or close. Last week, "Slaughter Trail" (RKO) and "Lilli Marlene" (Indie), \$9,000.

Fox (F.W.C.) (4,651; 60-95)—"Come Fill Cup" (WB) and "Two Dollar Better" (Mono). Dull \$15,000 last week. "Desert Fox" (20th) and "Disc Jockey" (Mono), strong \$27,500.

Warfield (Loew's) (2,656; \$110-\$150)—"American in Paris" (M-G) (5th wk). Still solid at \$16,000. Last week, \$18,000.

Paramount (Par) (2,656; 60-85)—"Submarine Command" (Par) and "Skiplong Rosenbloom" (Mono). Good \$15,000. Last week, "Painting Clouds Sunshine" (WB) and "Yellowfin" (Mono), \$14,500.

St. Francis (Par) (1,400; \$120-\$150)—"Streetcar Named Desire" (WB) (2d wk). Still lively at \$15,000. Last week, \$17,000.

(Continued on page 20)

L.A. Lagging Albeit 'Mob' Powerful \$31,000; 'Detective' 14G, 'M'-Diary Dim 12G, 'Streetcar' Fast 12G, 6th

Los Angeles, Oct. 30.

First-runs are lagging here this session despite six new openers, only two showing promise. "The Mob," in two theatres, is sighting an excellent \$31,000 after a fast getaway. Special showcasing of "Detective Story" at Wilshire with \$1.50 top looks good \$14,000 in initial round.

Broadway Grosses

Estimated Total Gross
This Week \$594,500
(Based on 20 theatres)
Last Year \$464,300
(Based on 17 theatres)

'Carnival' Lusty \$12,000, Toronto

Toronto, Oct. 30.

"Texas Carnival" is nice but is the lone newcomer to hit high attendance but "His Kind of Woman" looks okay. Holdovers still are topping town, notably "Tales of Hoffmann." "Streetcar Named Desire," "Desert Fox" and "Place in Sun" in that order. On the Louis Armstrong name, "The Strip" is also big in six starts.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 898; 694; 35-60)—"The Strip" (M-G) and "Roadblock" (RKO). Big \$17,000. Last week, "Harlem Globetrotters" (Col) and "Crossroads" (Par), \$16,000.

Edlington, Shea's (FP) (1,080; 2-386; 40-80)—"His Kind of Woman" (RKO). Solid \$12,000. Last week, "Behave Yourself" (RKO), \$11,000.

Imperial (FP) (3,373; 50-80)—"Place in Sun" (Par) (3d wk). Fine \$10,500. Last week, \$13,500.

Loew's (Loew) (2,743; 40-70)—"Texas Carnival" (M-G). Fast \$12,000 or near. Last week, "Angels in Outfield" (M-G) (2d wk), \$8,000.

Northern, University (FP) (959; 1,558; 40-80)—"Jim Thorpe" (WB) (2d wk). Fair \$10,000. Last week, \$13,400.

Odeon (Rank) (2,390; 50-90)—"Desert Fox" (20th) (3d wk). Big \$12,500. Last week, \$15,000.

Toune (Taylor) (683; 75-175)—"Tales of Hoffmann" (Indie) (4th wk). Still near capacity at \$19,000. Last week, \$20,000.

Uptown (Loew) (2,743; 40-80)—"Lady from Texas" (U). Light \$5,500. Last week, "Mr. Imperium" (M-G), \$6,000.

Victoria (FP) (1,140; 75-81)—"Streetcar Named Desire" (WB) (2d wk). Still lively at \$15,000. Last week, \$17,000.

'Mob' Cleve. Ace, Rousing \$15,000; 'Wide Mo.' 16G, 'Highway' Fair 11½G

Cleveland, Oct. 30.

Best showing this stanza is being made by "The Mob" at the Allen. "No Highway in Sky" is only fair at Hipp. "Across Wide Missouri" looks okay at the State.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"The Mob" (Col). Nifty \$15,000 or near. Last week, "Come Fill Cup" (WB), \$13,700.

Hipp (Scheffel-Burger) (3,700; 55-80)—"No Highway in Sky" (20th). Fair \$11,500. Last week, "Katie Did It" (U) and "Cattle Drive" (U), \$10,000.

Lower Mall (Community) (585; 65-81-40)—"The River" (UA) (3d wk). Brisk \$4,000 following \$4,500 last round.

Ohio (Loew's) (1,244; 55-80)—"Captain Fabian" (Rep) and "Sea Hornet" (Rep). Ordinary \$5,000 or close. Last week, "Lost Continent" (Lip) and "G.I. Jane" (Lip), \$4,200.

Palace (RKO) (3,300; 55-80)—"Desert Fox" (20th) (2d wk). Off to \$10,000, following fast \$17,500 in first 8 days.

State (Loew's) (3,450; 55-80)—"Across Wide Missouri" (M-G). Satisfactory \$16,000. Last week, "Darling How Could You" (Par) plus Jane Powell's stage revue, solid \$24,000.

Sullivan (Loew's) (3,700; 55-81)—"American in Paris" (M-G) (5th wk). Hot \$10,000 after \$12,000 last week.

Tower (Scheffel-Burger) (500; 55-80)—"Katie Did It" (U) and "Cattle Drive" (U). Mild \$2,500 or near. Last week, "Day Earth Stood Still" (20th) average \$3,500.

Century (20th Cent.) (3,000; 40-70)—"Capt. Fabian" (Rep) and "Sea Hornet" (Rep). Fine \$10,000 or near. Last week, "Behave Yourself" (RKO) and "Lilli Marlene" (Indie), same.

Elsewhere the pace is sluggish excepting "Streetcar Named Desire" which is getting smart \$12,000 in sixth frame at Beverly Hills. "The Well" looms as disappointing with only \$3,000 at the Four Star. Combo of "M" and "Purple Heart Diary" at two Paramount theatres is slight \$12,000. "Unknown World" and "Reunion in Reno" looks slim \$9,500 in three houses while "Drums in Deep South" shapes lightweight \$9,000 in two spots. Holdovers are generally off currently.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (F.W.C.) (2,097; 2,048; 1,719; 1,248; 70-81-10)—"Desert Fox" (20th) and "Havana Rose" (Rep) (2d wk-3 days). Down to \$20,000. Last week, including Wilshire, nifty \$46,300 but below hopes.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-81-10)—"Come Fill Cup" (WB) (2d wk). Light \$16,500. Last week, \$28,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-81-10)—"Mr. Imperium" (M-G) and "Man With Clank" (M-G) (2d wk-4 days). Thin \$10,000. Last week, \$23,600.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-81)—"The Mob" (Col) and "Son Dr. Jekyll" (Col). Socks \$31,000. Last week, "Saturday's Hero" (Col) and "Maggie Carpel" (Col) (3 days), \$20,300.

Los Angeles, Hollywood, Paramounts (F&M) (3,398; 1,430; 60-80)—"M" (Col) and "Purple Heart Diary" (Col). Slight \$12,000. Last week, "Family Secret" (Col) and "Sunny Side Street" (Col), \$11,700.

United Artists, Ritz, Iris (UA-FWC) (2,100; 1,370; 814; 70-81-10)—"Unknown World" (Lip) and holdover of "Reunion Reno" (U). Slim \$9,500. Last week, "Reunion Reno" (U) and "Assassin for Hire" (Indie) (5 days), \$3,200.

Four Star (UA) (900; 70-81-10)—"The Well" (UA). Disappointing \$3,000. Last week, "Kind Lady" (M-G) (3d wk-8 days), \$2,000.

Fine Arts (F.W.C.) (677; \$120-\$240)—"River" (UA) (2d wk). Fair \$5,500. Last week, \$6,700.

Orpheum, Hawaii (Metropolitan-G&S) (2,215; 1,106; 60-90)—"Drums in Deep South" (RKO) and "Lilli Marlene" (RKO). Medium \$9,000. Last week, "On Loose" (RKO) and "Slaughter Trail" (RKO) (2d wk), \$5,600.

Vogue, Globe (F.W.C.) (885; 799; 80-81-50)—"David and Bathsheba" (20th) (9th wk-5 days). Off to \$4,500. Last week, nice \$6,700.

Beverly Hills (WB) (1,612; 80-81-50)—"Streetcar" (WB) (6th wk). Smart \$12,000. Last week, \$14,000.

Laurel (Rosner) (846; \$120-\$240)—"Tales of Hoffmann" (Indie) (22d wk). Into 22d frame Monday (29) after okay \$3,800 last week.

Wilshire (F.W.C.) (2,296; 80-81-50)—"Detective Story" (Par). Special advanced-price run, good \$14,000 on first week. Last week, house was with Los Angeles unit.

St. Louis, Oct. 30.

"Texas Carnival" is proving a real favorite with the natives here and rolling up a smash total at Loew's. "Desert Fox" has fine money in eight days. Ambassador "Thunder on Hill" looms forte at the Missouri. "Oliver Twist" playing at a new admission scale, is doing nicely on return date at the St. Louis.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Desert Fox" (20th) and "Fabiola" (UA). Fine \$13,000 in 8 days. Last week, "People Will Talk" (20th), \$9,000.

Fox (F&M) (5,000; 60-75)—"Come Fill Cup" (WB) and "Sea Hornet" (Rep). Opened today Tues. Last week, "Iron Man" (U) and "Cattle Drive" (U), good \$14,000.

Loew's (Loew) (3,172; 50-75)—"Texas Carnival" (M-G) and "Badge of Courage" (M-G). Big \$20,000. Last week, "Across Wide Missouri" (M-G), \$18,000.

(Continued on page 20)

TO THE EXHIBITORS OF AMERICA

From the Sales Representatives of M-G-M
at their Chicago Meeting

Thanks for your loyal support and your confidence.

Thanks for your encouragement that inspires us to create for you attractions of the magnitude that makes M-G-M symbol of the Biggest.

Thanks for the showmanly effort, skill and enthusiasm with which you have assisted us in the promotion of our product.

Thanks because all of these are wrapped in the precious bond of friendship.

HIGHLIGHTS of the Meeting

"QUO VADIS" (*Tech.*) — Promotion to blanket the nation. Massive accessory displays; ad campaigns; exploitation tie-ups. • "AN AMERICAN IN PARIS" (*Tech.*) — First 10 spots top "Show Boat" by 15%. Frisco, Cleveland in 5th week. • "ACROSS THE WIDE MISSOURI" (*Tech.*) — Nation-wide success. • "CALLAWAY WENT THATAWAY" — Trade Shows Nov. 8 of the sensational comedy to delight America Xmas-New Year's. • "WESTWARD THE WOMEN" — Unprecedented ad campaign. Long-range national saturation to launch another M-G-M Big One, a showmanship Giant.

PRODUCTION NEWS: As forecast by Hollywood Reporter it's "an all-time record investment." Just a few of the Big Ones: "The Wild North" (*AnSCO Color*), "Ivanhoe" (*Tech.*), "Belle of New York" (*Tech.*), "Singin' In The Rain" (*Tech.*), "The Merry Widow" (*Tech.*), "Scaramouche" (*Tech.*), "Lovely To Look At" (*Tech.*), "Skirts Ahoy" (*Tech.*), "The Student Prince" (*Tech.*) and many more.

Brit. Show Biz Mainly Pleased By Churchill Win; See More Stability

London, Oct. 30.

Immediate reaction by show biz toppers to the defeat of the Socialist government was one of renewed confidence and hope of stable government for a few years. From a film industry point of view, the urgent problem now is what the new government's attitude will be towards the admission tax and the future of the National Film Finance Corp. Feeling of industry leaders is that the Churchill administration will give a new fillip to private enterprise and curb nationalized undertakings. Attitude on limitation of dividends will be watched.

On the admission tax situation, the \$64 question among exhibitors is whether the new government will implement the pledge of the Laborites to review the basis of the admission tax. An examination of the problem already has been initiated by the commissioners of Customs and Excise, but final decision must be made by the new chancellor of the exchequer.

On the last day of the old Parliament, Sir Hartley Shawcross announced it was proposed to vote another \$5,000,000 for the NFFC. Although the consequential legislation necessary to approve this was little more than a formality, it was never put into effect. Hence, there is growing doubt as to whether the Tories will honor this Labor promise. A failure to vote more money for the government film bank would mean its virtual elimination.

Expect No Quota Changes

It is quite certain that if Oliver Lyttelton returns to his former post as Board of Trade proxy there will be little change in the Quota Act. Out of office since 1945, he has continued to take a keen interest in film industry affairs, and has been the leading Tory spokesman on most picture debates.

With early returns last Thursday night showing steady Tory gains, it was a great night out for the political revelers. All night-sitters had record turnovers. All the nighteries organized special facilities to provide latest returns via radio, TV and ticker-tape.

Although the British Broadcasting Corp. maintained an almost all-night service for both radio and TV, the radio programs were limited to a recital of constituency results with occasional summaries on the state of the parties. TV, however, treated the subject on more ambitious lines. Crowd scenes around Piccadilly Circus and Trafalgar Square were featured. For the first time the cameras went inside a polling station while the votes were being counted. From early Friday morning on, both radio and TV programs were devoted almost entirely to election news.

Show Biz Not As Well Kepped

Show biz, as an industry, will not be so well represented in the new parliament as in the old. The film business will have three Labor MPs and two Conservatives. The Labor victors are Dr. Eric Fletcher, deputy chairman of Associated British Picture Corp.; Maj. J. Miller, a Leeds exhibitor; and Tom O'Brien, general-secretary of National Assn. of Kine & Theatrical Employees, who is again returned for N. W. Nottingham. The two Tory winners are Norman J. Hulbert, associated with newsreel theatres, and Peter Baker, son of BPPA proxy Reginald P. Baker. The one industry MP who failed to hold his seat was John Diamond, a Labor Party candidate.

Among the industry candidates who failed to attain parliamentary honors were John Curthoys (Labor), a film director; J. D. Richards (Labor), South Coast exhibitor; George Elvin (Labor), secretary of the Assn. of Cine Technicians; Reg Groves (Labor), editor of Cine-Technician and free-lance scripter; and Dennis C. Walls (Conservative), an active member of the Cinematograph Exhibitors Assn.

The outstanding defeat by an industry rep was suffered by A. E. Pickard, a one-time Glasgow exhibitor, who, standing as an Independent, got 336 votes against his opponent's 22,912. Thomas F. Cook, leading member of the Electrical Trades Union, held his Labor seat.

One positive outcome of the election is expected to be the strengthening of the ties of friendship existing between Britain and America.

Honor 3 Col Pix Execs For Efforts in Mexico

Three Columbia execs won governmental honors recently in Mexico City where Columbia International held a sales convention. Recipients of awards in two ceremonies were Jack Cohn, Columbia Pictures veepee; Joseph A. McConville, prez of Columbia International, and Sigwart Kusiel, C.I.'s Latin-American supervisor.

Mayor Dr. Gonzales Cardenas named the trio "distinguished guests of the federal district" and presented them with appropriate medals and diplomas. Another meeting saw Jesus Castillo Lopez, director of the government's film division, hand scrolls to the Col execs in recognition of their contributions to the Mexican industry's welfare.

ACT Drive For More Pay Stalls

London, Oct. 30.

For the last few weeks a public slugging match has been in progress between the British Film Producers Assn. and the Assn. of Cine & Allied Technicians over the union's wage claim for a cost of living bonus. Correspondence exchanges between the two organizations have been widely publicized, but little progress appears to have been made in reconciling opposing viewpoints.

The employers offer of a 6c an hour increase was rejected some weeks back by the union. Since then the technicians have been campaigning for further confabs with the BPPA. The producers, however, indicate they can't go beyond this figure, and regard the union's claim as being extravagant. They have suggested that an attempt should be made to settle their differences by arbitration.

There appears to be some reluctance on the union side to go to arbitration, and they have charged the BPPA with failing to cooperate by "their refusal to discuss and negotiate ACT's claims which were based on the rise in the cost of living since 1947."

Sir Henry L. French, BPPA topper, challenges the union to explain why any further meetings between the two sides should be held on the basis of the union's demands rather than on the employers' offer.

AMON CONFABING WITH RANK ON 'IRONS' DISTRIB

Paris, Oct. 30.

Bob Amon went to London Monday (29) for conferences with J. Arthur Rank, who acquired the English distribution rights of "Nous Irons a Paris," which features George Raft and the Peters Sisters. The film has been fitted with a British sound track.

When Amon goes to New York in two weeks to marry Michelle Farmer, he will bring with him a copy of the French version of this picture for exhibition there. U. S. audiences being expected to favor a French sound track.

Dawson to N.Y. in Dec. To Set Band Exchanges

London, Oct. 23.

Harry Dawson, London agent, planes to N. Y. Dec. 7 to organize artist exchanges for vaudeville, music, TV and cabaret. Negotiations are already under way for him to present and emcee two record programs of British artists and bands with British tunes.

Among the musical outfits handled by Dawson are Harry Roy's band, Peter Yorke's concert orchestra, Troise and his Mandoliers and the Hedley Ward Trio. Subject to approval by the Musicians' Union and the American Federation of Musicians, he is hoping to fix a number of band exchanges.

'All Year' London Flop

London, Oct. 30.

"All the Year Round," produced by Amphitheatre, Ltd., which opened at Duke of York's Theatre, Oct. 26, did not last long. It folded on Oct. 27. The new play by Neville Croft proved unconvincing and uninteresting. It was unfavorably received.

The show, directed by Frith Banbury, was described as a series of comedy ranging through four seasons of year. Cast was headed by Yvonne Mitchell, Marian Spencer, Jean Cadell, Rosalie Crutchley, Frank Pettingell and John Gregson.

Arg. Coin Crisis Seen as Threat To Films, Legit

Buenos Aires, Oct. 23.

Legit producers and film exhibitors in Argentina are beginning to pull in their horns because realizing they will have to go warily in lining up commitments for next year. Feared here that the country will face a financial depression in 1952 which should put a curb on the wild spending on entertainment which has been general over the last five years.

The decline is envisioned as a result of the cut in available exports seguing from the severe drought. Latter has reduced wheat, maize and other cereal sowing to the extent that some experts even forecast that Argentina might have to purchase wheat for its own needs. With nothing to export, imports will have to be cut to the barest minimum. This strikes a gloomy note with film distributors, who only just recovered the right to import new material. They foresee a general dearth of foreign exchange that must inevitably bring a suspension of film imports again.

Legit grosses have been dropping off this spring, traditionally a slack period for business. Apart from a cold spring, the slump in legit grosses also stems from the competition from much cheaper film entertainment, with audiences trying to catch up on the backlog of Hollywood pictures they were deprived of during the last two years. To compensate for the slack business in the city, many legit companies are going out on tour with satisfactory results.

Europe Yens Nip Prize Pic

Genoa, Oct. 23.

Within a month of its world preem showing at Venice's Film Festival, where it copied the Grand Prix, the Jap film "Rasho Mon," has been sold in all European countries.

Festival has announced that the prize will be presented to the film's producers in Tokyo, on the occasion of the renewal of diplomatic relations between Italy and Japan.

Current London Shows

(Figures show weeks of run)

London, Oct. 30.

- "And So to Bed," New (2).
- "Biggest Thief," Duchess (11).
- "Blue for Boy," Majesty's (48).
- "Fancy Free," Pr. Wales (25).
- "Figure of Fun," Aldwych (2).
- "Folies Bergere," Hipp (34).
- "Gay's the Word," Saville (37).
- "Hollow," Ambassadors (22).
- "Intimate Relations," Strand (14).
- "Kiss Me, Kate," Coliseum (34).
- "Knight's Mad'n," Vic. Pal. (85).
- "Latin Quarter," Casino (34).
- "Little Hut," Lyric (56).
- "London Melody," Empress (22).
- "Love & Colonels," Wnd'm (24).
- "Love Revue," Globe (5).
- "Othello," St. James's (11).
- "Penny Plain," St. Mart. (18).
- "Priest in Family," Wm's (4).
- "Rainbow Square," Stoll (6).
- "Reluctant Hero," With (69).
- "Seagulls Sorretto," Apollo (73).
- "This Was Odd," Criterion (4).
- "To Dorothy a Son," Garri (49).
- "Wagonload M'n'ys," Sav. (3).
- "Waters of Moon," Hym't (48).
- "White Sheep Family," Pic. (3).
- "Wife's Lodger," Comedy (15).
- "Winter's Tale," Phoenix (18).
- "Zip Goes Million," Palace (2).

CLOSED LAST WEEK

"Tambourine," Old Vic (4).

"Year Round," Duke York (1).

OPENING THIS WEEK

"Othello," Old Vic, Oct. 31.

"South Pacific," Drury, Nov. 1.

"Third Person," Arts, Oct. 30.

Mex Film Trade's Bank Chief Warns Production in Peril of Collapse

Mexico City, Oct. 30.

'Kon-Tiki' Doing Sock Biz in 2 Aussie Cities

Sydney, Oct. 23.

"Kon-Tiki," RKO's documentary on Thor Heyerdahl's raft ride across the Pacific, is doing the same surprise biz here as in the U. S. It is getting long holdovers in the two spots in which it has opened in Australia.

Booked for two weeks in each instance, it is getting nine weeks in Sydney and seven in Melbourne. It was going strong in Singapore, but was only in its sixth day when assassination of a public official there caused police to shutter all places of assemblage.

Plan is to have a known personality in each area provide the introduction commentary which Ben Grauer did in the U. S. edition. Because of lack of time, Grauer version is playing here.

Italo Production Swings Into High

Rome, Oct. 23.

The Italian film industry plans an extensive program for the next three months. Local producers feel that since the Italian market can absorb only a certain number of film imports, the native product must be on the shelf to fill in. For example, the two-year Italo-American trade agreement, recently put into effect, provides for no more than 250 American films to be shown in Italy during one year. French, English and German and other imports are so few that they do not figure as problems. This number of American imports is not a law, but a suggested number to be agreed upon by the U. S. distributors among themselves.

Italy is one of the biggest film-going countries in Europe. But in 1952 the industry toppers hope that film attendance will continue as strong as it has been in recent years, but with more native product in evidence. There are currently, in one stage of production or another, about 40 Italian films in work. All studios are being used. Six productions are on location for exteriors.

About 30 pictures are being readied for late October production, 16 for November and six for December. Naturally, some of these will fall by the wayside, be postponed or won't be made at all because of having insufficient funds. However, at least 40 seem certain to be produced.

LITTLER PLANS MUSICAL 'LONG-LEGS' FOR LONDON

London, Oct. 30.

Emile Littler, whose musical version of "Brewster's Millions," called "Zip Goes a Million," is shaping into a hit, may do another musical, based upon the oldie, "Daddy Long-Legs." Producer already has hired Hugh Martin to write the score.

Starring George Formby, "Zip" opened at the Palace Oct. 20, after a successful six-week run in the provinces. Show, incidentally, was twice made into a musical in the U. S., once with a Jerome Kern score and the second with Jeanette MacDonald. Both pieces, however, failed to reach Broadway.

French, British Radio Shows Cop Italo Prize

Genoa, Oct. 23.

The Gran Premio Italia, yearly International prize of about \$4,000, handed out to the winner of a radio production competition sponsored by RAI, the Italian Broadcasting Co., this year was shared by a French and a British entry. This year's kudos went to Rene Clair and Jean Forest's "A Devil's Tear," radio adaptation of a story by Theophile Gautier broadcast by Radio-Diffusion Francaise, and to a British Broadcasting Corp. production of Bronowski's "The Face of Violence." Second money went to Peter Herz's "Celestial Music," an Austrian entry.

Precarious plight of the Mexican film industry was revealed by Eduardo Vidal Cruz, manager of the trade's special bank, the semi-official Banco Nacional Cinematografico, in an emergency talk here. He asserted that the industry is in peril of collapse.

Over-production forces more than half the pix made to be shelved, he said, due to no immediate markets. This blocks quick returns on investment. He pointed to Mexican films which are produced too fast or may have stories that "flagrantly offend social morals to the point of closing foreign markets to them, particularly those in the U. S." A marked invasion of foreign pictures, principally American, and very slow loan recoveries on productions were given as causes of the grave situation. Although the bank is nominally capitalized for \$4,004,000, it can only spare yearly \$462,000 to back a third of the films made in Mexico, Cruz pointed out.

Cruz said that in 1949, of the 109 Mexican pix produced, the bank backed 61 with \$1,953,678 advanced, in 1950, of the 124 Mexicans made, it financed 39 for \$1,975,896. Of the 89 produced up to until now this year, it put up \$1,150,000 for 38 films. He claimed that of the Mexican films made this year only 25 have been exhibited.

He announced that of the 360 pix exhibited in 1949, Hollywood provided 138 and Mexico 103; in 1950, of the 341 exhibited, 143 were American and 102 Mexican. Cruz said the situation is now worse for Mexican-made pictures because of the total of 273 films screened, 153 were American and only 78 Mexican.

The banker explained why the bank has so little coin for actual production financing by citing that most of its capital is tied up with investments in studios. These chiefly are the Churubusco and Azteca, with \$1,620,000 outlay, and the Clara, \$110,000. It also has a stake in various producing, exhibiting and distributing companies, principal among the last-named being Internacional de Peliculas, distributor of Mexican pix in the U. S. (\$405,000), and the largest backed exhibitor, the Cine Alameda and its chain here (\$233,000).

MUNSHIN FINISHES 1ST TV FEATURE IN PARIS

Paris, Oct. 30.

Jules Munshin finished shooting his first television half-hour feature for Ray Ventura—"There's Something About Parer." Dubbing of all outdoor shots will be done in New York next week. A comedy travelog, first of a series scripted and directed by Lester Fuller, it presents Munshin playing the part of a malaprop U. S. tourist. The action takes place in such well-known locales as the Louvre, Etoile, Place Pigalle, Left Bank bookstalls, and Eiffel Tower, all by express permission of the French government. Leading actors of the Comedie Francaise participate.

Paris comedian Max Elloy, who has been selling out in "Baratin" at the Theatre Europeen for the past four years, is Munshin's foil, in the role of a taxi driver, throughout the series. Starlet Daniel Godet provides romantic interest. Three musical numbers present important popular French music, including Bruno Coquatrix "Bolero pour un Inconnu" which is now number one on the Paris "Hit Parade."

Scripts are now in preparation for Cannes, London and Glasgow. Each film runs 27½ minutes, providing time for the commercial either five or filmed. After the first exhibition on one of the major TV networks, the films will be sold locally as open-end features.

HILL AUSSIE CHIEF FOR 20TH

Sydney, Oct. 23.

Sid Albright, Aussie chief of 20th-Fox, has appointed Arthur Hill to the post of general sales manager here.

Hill takes the seat vacated through the death of Alex Thom. He was formerly Thom's chief assistant.

Soon! Soon! The Star-Spangled Salute to Uncle Sam's heroes!



DORIS
DAY
is in
'Starlift'

GENE
NELSON
is in
'Starlift'

JAMES
CAGNEY
is in
'Starlift'

VIRGINIA
GIBSON
is in
'Starlift'

FRANK
LOVEJOY
is in
'Starlift'

RANDOLPH
SCOTT
is in
'Starlift'

GORDON
M'RAE
is in
'Starlift'

Warner Bros.
joy-propelled
story
of the
Caravan
of the
skies
that flies
Hollywood
to our
G.I.'s!



LUCILLE
NORMAN
is in
'Starlift'

JANE
WYMAN
is in
'Starlift'

VIRGINIA
MAYO
is in
'Starlift'

RUTH
ROMAN
is in
'Starlift'

GARY
COOPER
is in
'Starlift'

PHIL
HARRIS
is in
'Starlift'

LOUELLA
PARSONS
is in
'Starlift'

PATRICE
WYMORE
is in
'Starlift'



with JANICE RULE • DICK WESSON • RON HAGERTHY

DIRECTED BY ROY DEL RUTH

PRODUCED BY ROBERT ARTHUR

SCREEN PLAY BY JOHN KLOSER AND KARL KAMB

Musical Director Roy Henshaw Musical Numbers Staged and Directed by Laffay Pong

It's 'Movietime U.S.A.' — Now and Every Day!



Inside Stuff—Pictures

Switch in the ad campaign for Harry Popkin's "The Well," United Artists release, resulted in a bigger b.o. payoff when the film opened last week at the Goldman Theatre, Philadelphia. Original copy for the film's Loew's State, N. Y., run played up the line, "Sooner or later you must see it," but gave the reader no clue as to the theme. While the first State week was sluggish, the second stanza showed an improvement, indicating the ad and publicity promotions had penetrated but the results were late in coming. Pic opened immediately strong at the Goldman following newspaper insertions with copy headlined, "Negro Girl Missing—White Man Held." Art work further tipped off the nature of the story, slanted along the more sensational lines. Pattern of the Goldman campaign will be followed in future bookings.

With Louis B. Mayer's plans still a matter of conjecture even among Hollywood's top-level insiders, former Metro production chief last week indicated his continuing interest in the sport of kings. He paid \$55,000 at an auction in Lexington, Ky., for a horse. Price for the chestnut daughter of imported Alibhai-Busher was the second highest ever paid for a yearling filly at an American thoroughbred auction. Seller was Leslie Combs II of Lexington.

Mayer's continued interest in films is also evidenced by the fact he bought a story two weeks ago and recently placed a young player under contract. Best guess appears to be that he is planning to go into indie production.

Paramount is getting a \$100,000 guarantee from the Brandts in the deal which will send "Detective Story" into the Mayfair on Broadway next Tuesday (6). After the house gets its coin back, Par gets 90% of the gross and Brandts 10%, with the theatre's operating nut coming out first, of course. Distrib pays for all the advertising.

Par has been pushing for front-money deals recently in determination to make Broadway first-run engagements profitable. In many cases these show a loss for distrib because film rental is less than advertising costs. Par's deal recently with Loew's for "Place in the Sun" in the Capitol gave the distrib a \$125,000 advance.

Decision in N. Y. Supreme Court brought to light an action by attorney Eugene Hegy against Paramount involving the film company's \$7,000,000 loan from the Prudential Insurance Co. Hegy claims he was instrumental in setting up the loan, which was in the form of a mortgage taken on Par's homeoffice building, and is entitled to collect \$70,000 as commission. Par contends William A. White, real estate operator, negotiated the deal, which was consummated in 1948. Court's decision granted Hegy's motion for right to examine the defendant before trial. Par indicated it will take an appeal on the argument that it should be permitted to examine the plaintiff.

After holding "It's Only Money" on the shelf for more than three years, RKO is finally going to release the film under the title "Double Dynamite." It has been booked into the Paramount, N. Y., for Christmas. Jane Russell, Groucho Marx and Frank Sinatra are starred.

New title is the personal choice of RKO's controlling stockholder and production chief, Howard Hughes. Its significance is its reference to the two most prominent features of Miss Russell's anatomy. Reportedly the advertising, on Hughes' order, is being designed to make this apparent.

Controversy between Victor Mature and Alan Young over top male billing in RKO's "Androcles and the Lion" has been settled by a compromise. Order of precedence will be Jean Simmons, Victor Mature, Robert Newton, Maurice Evans "And Alan Young as 'Androcles'." Both Mature and Young have contracts calling for billing as top males.

OK For Large-Screen Color

Continued from page 1

made at the Wilson meeting on color. Since research and development, however, is tied in closely with that for home telecasting, it was feared that a stop-order would retard large-screen tint tele.

Wilson's clear-cut ruling last week leaves Par, RCA, General Precision and other experimenters and producers of large-screen color freedom to move ahead. They can not only employ electronic engineers for research and development, but can make sets as long as they don't ask for additional allocations of materials. They are free to switch to color any materials allocated for black and white.

Wilson's letter of the previous week, which it was thought might stop all color tele, brought from Charles Skouras a discouraging statement to the advocates of theatre TV. Skouras said, prior to disclosure of results of the Wilson meeting, that he would not be interested in equipping the houses in his National Theatres chain unless the sets could receive color.

Skouras made the remark in passing through New York on his way to Switzerland for a demonstration of the Eidophor large-screen system, which can be adapted to color with the CBS tint method. Eidophor is controlled in the U. S. by NT's parent company, 20th-Fox.

Despite the financial interest Skouras thus has in color, his views are pretty much shared by other exhibitors. Just as home viewers have laid off buying in the hope of getting tinted tele, so theatre-men have been wary in recent weeks.

Making them particularly anxious for color were the glowing reports on the demonstrations given by RCA in a New York theatre the three days previous to Wilson's no-color request. While not offering the sets for sale until an indefinite future date, RCA said it would take back in trade any b&w equipment bought now.

Par's anxiety to get colorcasts moving into theatres grows out of

its ownership of two subsid organizations. One is a large-screen equipment manufacturing activity, which owns the patents on Par's intermediate film system of theatre video. The other is an outfit which owns 50% of the Lawrence Chromatube tube for both home and theatre telecolor reception.

Par has applied the color tube to its intermediate system to provide almost instantaneous color film for projection through regular booth machines.

DISTRICT 65 SELECTED BY 20TH, U PUBLICISTS

Publicists at both 20th-Fox and Universal homeoffices last week chose District 65, Distributive, Processing and Office Workers of America, as their bargaining representative. Negotiations with management will be sought within a few weeks to draw up a new contract replacing the one which expired Oct. 21.

District 65 had no opposition on the ballot. The pub-ad employers had a choice of affiliation with it or of going totally independent. Similar poll has been set by the National Labor Relations Board at Warner Bros. next Monday (5).

At 20th, the score was 37-2 for the DPOWA. Forty-three employees were eligible, four being ill and not voting. In 20th's international publicity department, with three people eligible, DPOWA won by 2-1.

Universal ballot was held by mail. Score there for the DPOWA was 13-8.

728C for Republic

Heavier tax bite cut Republic earnings to \$728,270 for the 39 weeks ended July 28, film company announced. This compared with \$830,922 for the corresponding period of 1950.

Tax for the new period amounted to \$630,000, as against \$560,000 for the 39 weeks last year.

Lippert Offers to Bail

Stalled 'Seven Wonders'

Hollywood, Oct. 30.

Solution of the tangled financial problems of "Seven Wonders" was offered by Robert L. Lippert, who volunteered to advance enough cash to buy a rough cut of the unfinished picture and to complete the production. Filming was halted Oct. 6 on location in Arkansas when Liles Wonder State Motion Pictures, Inc., the producer, ran out of money.

Lippert's proposition would pay off the company's present debts, around \$65,000, and finish the picture for distribution through his own exchange system. All creditors would be frozen until Lippert recovered his advances. Only snag is that Ken Thomson, SAG rep, declares he will not permit Guild members to make the necessary sequences if Mrs. Viva Ruth Liles, promoter, has anything more to do with it.

Creditors and reps of union members holding claims against "Seven Wonders" met for the third time and agreed to a letter prepared by I. E. Chadwick for transmission to bankruptcy referee Lee Casort, of Little Rock, outlining plan to bail out enterprise by completing feature. However, it's stressed that \$2,500 must first be raised to get a rough cut of the footage already shot, plus transfer of sound from tape to film.

If initial print warrants and funds can be secured to finish, Guild and union members involved are willing to cooperate by foregoing payment, taking the position of preferred creditors pending recouping of completion funds.

Initial bankruptcy hearing takes place Nov. 6 in Little Rock.

Lippert reported his offer to put up coin for completion is contingent on eyeing the footage.

Cooper-Foreman

Continued from page 4

which leaves no room for Cooper-type salaries.

In announcing his new unit last week, Foreman said: "I have in the past few weeks received a flattering number of offers for my services or association. I have chosen to associate myself with Robert L. Lippert because I consider him one of the most dynamic and forward-looking men in the industry today."

Whatever the offers were that Foreman referred to, they undoubtedly did not come from the majors—and thus the tieup with Lippert, who is a member of neither the Motion Picture Assn. of America nor the Society of Independent Motion Picture Producers. Those two groups are signatories to what is known as "the Waldorf agreement," drawn at the Waldorf-Astoria, N. Y., in 1947.

"Waldorf agreement" provides that signatories will not hire anyone who has not made a clean breast of things before the House committee. Thus a considerable number of highly-talented writers and directors have found themselves unable to obtain jobs in the past four years.

Other shareholders in the Foreman unit are I. H. Prinzmetal and Sidney Cohn, attorneys, and Henry C. Rogers, Coast publicist. Lippert will provide bulk of the financing, but Foreman will have complete autonomy. Deal is non-exclusive, but organization has no plans beyond three which Lippert will release.

Lippert said, in announcing the association: "There is not the slightest doubt in my mind as to his (Foreman's) loyal Americanism."

Henreid to London

For 'Stolen Face'

Paul Henreid planned to London from New York over the weekend for start of lensing Monday (29) on "Stolen Face," in which he's co-starring with Elizabeth Scott. It's being produced by James Carreras for Lippert release in the U. S.

Henreid prior to departure from Hollywood last week completed actor-producer-director chore on "For Men Only" for his own H-N (Henreid-Nassour) unit and Lippert distribution. Story of college fraternities, pic was delivered in seven weeks from the day shooting started. Lensing took 16 days.

Thesp has a one-a-year deal with Columbia. Latest is "Thief of Damascus," due for release early in 1952.

Majors, IATSE Meeting Next Week On Escalator Clause Misunderstanding

Hollywood, Oct. 30.

BISCHOFF QUILTS RKO, RETURNING TO WB

Hollywood, Oct. 30.

Sam Bischoff resigned as executive producer at RKO, effective Nov. 3, and will check in at Warners Nov. 19 as a producer. He explained that there was not enough work to keep him busy at RKO, in view of that studio's heavy backlog and the number of independent producers working there.

Howard Hughes induced Bischoff to take over the RKO post 13 months ago following departure of Sid Rogell. At that time he was an independent producer but before that he had held a top production job at Warners from 1933 to 1940.

Where Do We Go?

Continued from page 3

fewer of them. But since they generally don't long lie on shelves, or tie up much coin, they're a comparatively minor poser. Real \$64 quizzer is what to do on the number of heavy-budgeters.

That's where the crystal ball comes in, since the answer lies in a multiplicity of factors over which the industry has no control. It's mostly a matter of general economic conditions as reflected in the state of the boxoffice on one hand and the cost of production on the other. With the b.o. end goes some fortune-telling as to how strong competition is going to be from television and other competing amusements.

Most of the distribb have on hand a gold-size backlog of pix in the can, in production or in advanced stages of preparation. They could, if they want to, stop lensing altogether for a while or slow down to a limp. Undoubtedly, neither possibility is likely, but what is probable is a considerable slowdown from the recent rapid pace.

Plain economic thinking has always made it axiomatic among the majors that they should create large inventories when faced with a rising market and reduce inventories if the outlook is for slimmer income. Likewise, when prospects are for costs going up, it is naturally advantageous to make as many pix as possible quickly, and vice versa.

Getting hooked with a big backlog of expensive product in a falling market is obviously not smart. That's one of the things that took such a big bite out of profits back in 1947 when the big dip in biz started. Similarly, it's not bright to have on hand a \$20,000,000 or \$25,000,000 inventory of pix that next year may be made for \$17,000,000 or \$22,000,000.

Prospects of labor costs going down, of course, are nil. As a matter of fact, increase won by the Hollywood craft unions only two weeks ago is going to push up budgets. However, expenses of overhead, casts, and, even more important, pix that by their very concept take big coin, are controllable to a degree.

While the market has shown considerable improvement since the beginning of last summer, tendency of the majors now is toward caution. The interest charges alone on carrying a large backlog can eat up considerable potential profit, so what the companies are faced with now is a weighing of the known need for big pix as boxoffice bait as against the advisability under present and future economic conditions of creating a further expensive inventory.

Souvaine in 'Lord' Deal;

Casolaro's Italo Imports

Souvaine Selective Pictures acquired Western Hemisphere distribution rights to "Mr. Lord Says No," in a deal inked with Sydney Box, producer of the British comedy.

In another deal disclosed last week Casolaro, Films Distributing Co. picked up U. S. rights to the Italian imports, "Abuna Messias" and "Mater Dei" (Mother of God). Latter is said to be the first Italian color film to be released in the U. S. Tint process is Ansucolor.

Special meeting of the majors and the International Alliance of Theatrical Stage Employees is slated next week to take up the misunderstanding over the 3% escalator clause in the new contract. Actual date awaits Y. Frank Freeman's return from N. Y.

IA local biz agents were informed of the decision by Roy Brewer at a special session suggested by Richard Walsh, IA head, who huddled with Freeman, Paramount studio boss, in N. Y., and decided matter could be settled by reassembling negotiators. Meanwhile, statistics are being prepared on wage rates, and the health and welfare plan for government approval. Five basic craft unions which accepted the same wage increase and welfare plan as offered by IA are watching the new huddles. If new huddles bring a change in pact to clear misunderstanding of the escalator clause, a similar revision, it's assumed, will be asked by five other unions.

When negotiations on IA pact started, locals had demanded the contract provide a reopening of further wage talks if cost of living index was upped 5%. Instead of reopening the talks, pact provides a hike of 1c an hour for each eightieths percent if the index goes up over 5%. This brought the misunderstanding.

Dual Packages

Continued from page 7

dual two widely divergent subjects in the hope of attracting two different types of audiences thereby results in attracting neither.

They are negotiating at the moment to buy a second-feature to go with their initial production, "Loudest Laugh in Hell," which will go before the cameras shortly with John Payne starred Aubrey Schenck will produce.

AP&P is entirely flexible on source and type of deals to be made for the companion pix. If they can't be bought outright, they'll be taken on percentage. And if they are not sufficiently plentiful on the market, AP&P will make them. Unit's UA deal calls for delivery of a maximum of six top pix a year for three years.

Genesis of the package idea is believed to lie with Lesser. He's already tried it with a duo now in release, "Jungle Head Hunters" and "Chang," which has been doing very well at the b.o. for this type product.

Package plan differs from that suggested by a Philly exhib in letters to the trade papers last week. Paul Klieman, general manager of W&R Theatre Enterprises in the Quaker City, asked that producers provide "unit" shows. These would substitute for double bills.

Klieman suggested that a "unit" consist of a 75-90 minute feature "with two or more established stars;" a 30-40 minute featurette "of opposite appeal to the feature" and with at least one marquee star and several unknowns with a potential for stardom; a 15-20 minute public relations short and a color cartoon "for both adult and juvenile appeal."

Allied's Board

Continued from page 5

prised of the indie competitor's bids for films. Angle here was that the circuit, knowing what the indie competitor was offering, could submit a bid of a slightly greater sum and obtain the desired product.

Board took no formal action on rentals, bidding, arbitration or other problems. Instead it was decided to turn these subjects over to the full convention with the idea of giving the rank and files a voice in formulating any national policy.

Sales toppers of a majority of the film companies will join the Alliedites at an open meeting today (Wed.) at which, it's expected, there will be fireworks over the exhib-distrib differences.

Spring meeting of the board was set for Colorado Springs, and the next annual convention takes place in Chicago.

Par Walks In (on Color)

Continued from page 1

and production in the six days between his original letter and the Washington session last week.

Net result of the meeting was the unequivocal dictum from Wilson that:

1. Research and development may go on unimpeded.
2. Limited production of color sets is perfectly okay.

On the first point, Wilson in the six-day interim apparently had broadened his knowledge considerably of the extent to which color TV development is important to the defense effort. Thus he changed his mind on the request in his original letter that research be stopped so that electronic engineers could be assigned to defense work.

Word that Wilson gave to the top brass of the tele broadcasting, research and manufacturing industries at the meeting was that "the Government will not interfere in research and development of color TV, but we want assurances that as quickly as electronic engineers become available they will be turned over to other defense work."

On the second point, the Defense Mobilizer declared he was not concerned with the "end product" for which manufacturers used their material allocations. All that he demanded was that "you not come back here for additional allocations of materials."

Par prexy Barney Balaban immediately arose to clarify the point. He declared: "I assume it is clear from the discussion here that no attempt will be made to regulate the end product. You don't care what the allocated materials are used for as long as we keep within the allocations. In other words, it is the same as your allocating cloth to a tailor. You don't care whether he makes black suits or blue suits."

Absolutely Right

Wilson banged his fist on the table and said: "Absolutely right. We haven't done it [regulated end products] yet and we don't intend to start now. As long as you don't come back for additional materials it's up to you what you do with them. If you take it out of your allocation for black and white, that's your affair."

RCA may also go ahead with limited production of color equipment. It became apparent. In reply to a query from Fleischman as to whether the industry wanted the Government to issue a regulation regarding color or those present were satisfied just to accept the sense of the meeting, RCA board chairman David Sarnoff declared: "We don't need a regulation, because you are already regulating us by the amount of materials you are allowing. We have allocations for black and white. There is no reason why those materials for black and white can't be used for whatever color uses we have in mind. If no one buys our color sets that's our funeral, since we're using up materials that we could use for black and white."

Balaban had previously asserted that "We intend to keep up production on a limited basis [previously stated to be 50,000 tubes a year] of black and white tubes and black and white tubes that receive color."

Neither Wilson nor Fleischman had any comment on the point. It followed an explanation by the Par topper that Chroma-Lo was "unique" in that it was a black and white tube that also received color. He said certain materials mentioned at the meeting as critical—copper, aluminum, quartz and cobalt—were not used at all and that only the same amount of tungsten as in a b&w tube was required.

Par's Tintcast Plans

Not mentioned at the meeting, but strongly hinted in trade circles in New York was Par's intention of going on the air in a limited way to further development and interest in color TV. Extent of the tintcasts would increase as sets came into use.

Par's reasoning, of course, is that it is faced with the "chicken or the egg" problem. You can't sell color tubes unless there are color broadcasts and there's no point in color broadcasts if there are no tubes in the hands of the public. It is making an investment in telecasting to encourage purchase of sets.

Whether other manufacturers will accept Par's offer of patent licenses to turn out the Lawrence Chromatic cathodes seems doubtful. RCA will likely push ahead

with its color system in continuation of its battle with CBS.

Set manufacturers all got up to state at the Wilson session that they were more than willing to go along on the prohibition against mass color equipment production. Although they didn't say so, most of them have large inventories of b&w sets which they have been unable to sell as long as the rainbow appeared imminent to potential buyers.

They will probably embark on a large-scale ad campaign to push b&w sales now. First hint was in an editorial in the New York Journal-American last week. It suggested readers might well go out and buy b&w now that color was in abeyance.

Interesting comment was made by Ben Abrams, prez of Emerson, at the meeting. He stated: "I can't conceive of Columbia stopping color television broadcasts in view of what has been said here today. They had every reason to continue." Stanton made no comment.

Wilson opened the gathering by taking cognizance of newspaper stories and trade speculation regarding the motives of his no-color-TV request of the previous week. Suggestion had been that with few people buying its color sets and with the expenditure of a great deal of money for broadcasting involved, CBS had encouraged the request by Wilson as a means of letting go the bull's tail.

Wilson asserted his only motive was to preserve critical materials and to free electronic engineers. He pointed out that planes, otherwise completed, were being held up for lack of electronic gear they required.

He explained that "one of the companies" had asked for materials for 250,000 TV color receivers, including materials for fractional horsepower motors, one of the most critical items on the defense list. "That request," Wilson declared "brought everything to a head."

Stanton got a laugh by identifying CBS as the company referred to by Wilson—a point everyone knew, particularly since the CBS system is the only one requiring fractional horsepower motors. They spin the color disk.

Stanton then explained that the company had asked for the large quantity of material as a matter of "administrative prudence." He said it wanted to know where it was going.

Session was friendly and peaceful throughout. It lasted less than 90 minutes. Consensus of those who attended was that Wilson handled the problem in a straightforward manner that was both constructive and fair.

On hand in addition to those mentioned above were Frank M. Folsom, prez of RCA; Dr. Allen B. DuMont, and presidents or upper crust reps of Philco, General Electric, Motorola, Magnavox, Crosley, Hallicrafters, Admiral, Hazeltine and several smaller manufacturers.

Distributors' Allied Pitch

Continued from page 3

era in the affairs of our industry," he said.

He said production has lived up to its end in contributing to industry welfare via gains in better picture-making. He credited the "Movie-time U.S.A." campaign and the help given it by the grassroots exhibitors for part of b.o. improvement.

Al Lichtman, director of distribution for 20th-Fox, pledged his company is ready "to meet with you and work with you at all times for the best interests of the motion picture industry as a whole." He assured the theatremen that the distributors are not their enemy. "That any distributor with an ounce of common sense short of being an imbecile realizes that without successful exhibitors there can be no motion picture business."

Universal president Nate J. Blumberg pointed out the investments of time and money placed into the trade and the benefits these have yielded. "What a pity if we failed to realize that 'United we stand, divided we fall,'" Blumberg observed. He commended Allied for its position in the development of COMPO and said this clearly indicated the theatre org is "ready for the new era when

we will work together rather than work apart from each other."

Ned E. Depinet, RKO's prexy, pointed to COMPO, which he also heads, as a means of achieving harmonious operations and which already has proved at least partly effective (see separate story on COMPO and Allied.)

Maj. Albert J. Warner stated the industry has developed tremendously since its pioneering days and the future will bring still further progress.

Arthur B. Krim, head of United Artists, said the fact that he and UA associates are convinced of prosperity ahead is attested to by their acquisition of the distrib outfit at a time when its immediate prospects were plenty dim.

Steve Brody, topper of Monogram-Allied Artists, also was upbeat but chided the exhibs for not giving his company the full support which, he said, it deserves.

Allied conclave was opened by Wilbur Snaper, head of the New Jersey unit who served as convention chairman. Allied prexy Truman Rembusch took over as chairman of yesterday's meet. Invocation was delivered by Francis Cardinal Spellman.

U-Decca

Continued from page 3

some use of its studio facilities and technical talent.

One of the results of the merger was to keep Blumberg on the Coast virtually full time. He'll have the title of chairman of the board of the new company.

Rackmil, who will be president, will be in charge of the New York operation. Al Daff, v.p. in charge of sales, will continue in that post under Rackmil. Leonard Schneider, Decca v.p. will become operating head of the record division.

Setup which Blumberg and Rackmil have in mind is a sort of General Motors structure. Top management will be centralized, but the various units will be individually operated. There may also be some common service activities for the three divisions (U, UWP and Decca) and their operation will cross lines whenever convenient, as in UWP's and Decca's joint interest in the TV pix.

Blumberg's Closer Coast Ties Blumberg has been spending a good deal of his time on the Coast in the past couple years, and the transfer of his headquarters there will mean a much closer affinity with the production side of U's activity. Move will not affect the status of William Goetz, production chief, who has 2½ years to go on his U contract.

Leo Spitz, who has also had an important hand in production, is reportedly leaving shortly because of illness. He and Goetz are selling their approximately 130,000 shares of U to Decca, which is giving it its largest single block. Price is \$15 per share.

Decca, in addition, is buying 31,900 stock options held by Blumberg and another 80,000 shares held by Blumberg, his family—and associates. Decca has also been buying U shares on the open market, so that it will wind up with a total of almost 250,000. Next largest block is owned by J. Arthur Rank, 134,900 shares. Rank will have to okay the merger plan and has indicated he'll do so, if when he sees it, he feels it favorable to the company.

It is understood Decca will also branch out into the radio transcription biz. To provide working capital for the expansion of its activities and the acquisition of the U shares, diskery is understood to have in the works a deal for new financing by the First National Bank of Boston.

Serge Semenenko, v.p. of the Boston bank, has been active in the affairs of both U and Decca through financing of both, and was in part responsible for getting Blumberg and Rackmil together on the deal.

Wald-Krasna

Continued from page 3

deal, however, was that they were to own the negative of all the films they made. At the end of the five years they would thus have had a tremendously valuable stake and could have sold the residuals in the films for a capital gain. It would have given them a very tidy nest egg.

Consensus here is that Hughes bought himself quite a bargain, whether or not the team remains under contract to him. Aside from

Amusement Stock Quotations

For the Week ending Tuesday, Oct. 30.

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	85	11 3/4	11 1/4	11 1/4	- 1/4
ABC, "A"	56	28 3/4	27 1/4	27 1/4	- 1/4
CBS, "B"	91	28 3/4	26 1/4	27 1/4	- 1/4
Col. Pic.	55	14 3/4	13	13 1/4	- 3/4
Decca	87	10 1/4	9	9 1/4	- 1/4
Loew's	230	19	18	18 1/4	+ 1/4
Paramount	112	28 1/4	27 1/4	27 1/4	- 1/4
RCA	1260	23	20 1/4	20 1/4	- 1 1/4
RKO Pictures	176	4 1/4	4 1/4	4 1/4	- 1/4
RKO Theatres	274	4 1/4	4 1/4	4 1/4	-
Republic	66	4 1/4	4 1/4	4 1/4	- 1/4
Rep., pfd.	9	10 1/4	10 1/4	10 1/4	- 1/4
20th-Fox	111	22 1/4	21 1/4	21 1/4	- 1/4
Un. Par. Th.	130	21 3/4	20 1/4	21 1/4	+ 1/4
Univ.	61	13 1/4	12 1/4	12 1/4	- 1/4
Univ., pfd.	22	61 1/4	60 1/4	61	+ 1/4
Warner Bros.	106	14	13 1/4	13 1/4	- 1/4
N. Y. Curb Exchange					
Monogram	67	4 1/4	4	4 1/4	+ 1/4
Technicolor	47	23	22 1/4	23	+ 1/4
Over-the-Counter Securities					
			Bid	Ask	
Cinecolor			3 1/4	3 3/4	- 1/4
Pathe			3 1/4	3 1/4	- 1/4
UA Theatres			6 1/4	7 1/4	- 1/4
Walt Disney			8 1/4	9 1/4	- 1/4

(Quotations furnished by Dreyfus & Co.)

Maas-MPEA

Continued from page 1

tion by the member companies on their problems abroad. The Webb-Pomerene Act, under which it is organized, enables U. S. firms to act cooperatively abroad in a manner that would subject them to antitrust and conspiracy laws here.

Maas has headed the MPEA's activities since it was established. With his departure at the end of the year, its operation will likely continue in charge of his assistant, Herbert Erlanger, who has served as assistant secretary, assistant treasurer and legal counsel.

Staff is already down to a minimum. In addition to Maas and Erlanger, its only remaining execs are Sidney Lieb, service and sales control manager; Frank J. Alford, assistant treasurer and accountant; Louis Kanturek, eastern European manager with headquarters in Vienna, and Richard Richter, Yugoslav manager with offices in Belgrade.

Charles Mayer, who has been in charge of the Japanese operation, has already resigned and is now on his way home. Wolfgang Wolf, who was stationed in Vienna, resigned when the Communists forced Kanturek out of Prague and he moved to the Austrian capital.

Theoretically, MPEA is still in charge of sales to six Iron Curtain countries in addition to Japan, Austria and Yugoslavia. However, as far as is known, U. S. firms are playing in only two of the nations—Poland and Czechoslovakia.

Except for meager unofficial reports, what's going on in Poland is a complete blank. Czechoslovakia, curiously enough, is still paying for MPEA product, but the same has now dwindled to an almost infinitesimal amount.

Other Iron Curtain countries where U. S. product has not played since the early postwar years, if at all, are Russia, Bulgaria, Rumania and Hungary.

Other countries originally under the MPEA banner, but now handled by the distributors individually, are Holland, Netherlands East Indies and Germany. Korea goes along as an appendage of the Japanese operation.

Religious Pops

Continued from page 1

official vocalist for "Youth For Christ" and has been travelling as part of a seven-man team accompanying Billy Graham, the movement's leader, on his swing through the country. Currently in Greensboro, N. C., Graham and his entourage are working in an auditorium especially built for "Youth For Christ" at a cost of \$65,000. At the end of the four-week stand, the auditorium will be torn down. Graham filled the Hollywood Bowl several weeks ago and is scheduled to make stops in Washington, D. C., and other key cities.

Like the religious tunes that have been selling, "Youth For Christ" is based on a non-sectarian basis keyed to a back-to-church-going thesis.

making their own pix—and one of the things that delayed them—is that they were busy doing a "favor" for Hughes by doctoring 22 features that RKO had on the shelf and with which the company's topper was dissatisfied.

If Hughes had allowed them to make the full complement of pix they desired, those in the know figure he'd have had even a bigger bargain. Since their combined salary is \$250,000 a year, if they'd made the 12 pix, cost per film would have been only about \$20,000.

Their principal headache at the Hughes plant is the production topper's elusiveness. They can't get to him to present their requests or problems when he turns down their ideas—if they get any answer at all.

Feeling among trade insiders is that unless their attorney, David Tannenbaum, left W-K a real loophole in the contract, they'll have trouble shaking free. Hughes, it is thought, will insist on keeping them around even if they make only a few films a year and doctor a few others.

Pair were in New York for publicity in connection with the preem of "Blue Veil." They returned yesterday (Monday).

Myers Sees

Continued from page 3

tory taxation, or the absurd claims or false pretensions of would-be competitors."

Big point which Myers ramed home was that a militant spirit has been engendered and industryites now stand ready to fight back when the business is attacked from any quarter. "The industry will not be compelled to rely on mealy-mouthed mercenaries rendered ineffective by outside attachments and ambitions," said Myers. He gave no hints on the identity of the "mercenaries."

Getting down to trade practices, Myers said competitive bidding was growing as a problem for indie exhibs. He charged bids now are being "foisted upon the subsequent exhibitors in order to eliminate day-and-date playing and to provide for a reduction in the number of prints."

Myers asked the Allied-ites to report to the board on their bidding experiences and to offer recommendations for a national Allied policy on that system of licensing pix.

Distributors got off lightly in Myers' talk. Steering clear of any direct attack upon the film companies, Myers merely said he has detected a "strong current of unrest among the exhibitors and, in some quarters, a strong disposition to blame the distributors for saddling them with an unfair share of the losses resulting from the boxoffice recession."

He said if such complaints are well-founded it would remove all validity from some distributors' contention that the b.o. remedy is for the theatremen to work harder at drumming up business.

Baby, it's
GOLD
outside!



COLOR BY *Technicolor*
The **GOLDEN**
HORDE *of Genghis Khan*



The box-office goldrush is off to a great start
at the Paramount Theatre, New Haven; Strand, Manchester, N. H.;
Paramount, Springfield, Mass.; Cataract, Niagara Falls; Broadway,
Portland, Oregon; Wisconsin, Milwaukee

...and these are just the first of the 408 theatres whose engage-
ments of "The Golden Horde" were nationally advertised in Look
and Life magazines.

Stake your claim now at your U-I Exchange!

UNIVERSAL-INTERNATIONAL presents "THE GOLDEN HORDE" Color by **TECHNICOLOR**
Starring ANN BLYTH · DAVID FARRAR with George Macready · Richard Egan and Peggie Castle
Screenplay by Gerald Drayson Adams · Directed by George Sherman · Produced by Howard Christie and Robert Arthur



Film Reviews

Continued from page 4

Unknown World

graphic effects that are cut into the footage lensed by Allen G. Siegler and Henry Freulich. An occasional thrill is furnished as picture unfolds but, overall, it is a routine presentation of a wordy script. The players, Victor Kilian, Bruce Kellogg, Otto Waldis, Jim Bannon, Tom Handley, Dick Cogan and Marilyn Nash, give stock interpretations of the contrived characters.

Terrell O. Morse directed and edited. A quicker pace would have helped the Millard Kaufman screenplay.

The Strange Door

Horror film with Charles Laughton and Boris Karloff. Okay dueler.

Universal release of Ted Richmond production. Stars Charles Laughton, Boris Karloff, Sally Forrest, Richard Stapley, features Michael Pate, Alan Napier, William Cottrell. Directed by Joseph Pevney. Screenplay, Jerry Sakheim, based on Robert Louis Stevenson's story, "The Sire de Maletroit's Door." Camera, Irving Glassberg, editor, Edward Curtiss, music, Joseph Gersherson. Trade show N. Y., Oct. 29. 31. Running time, 61 MINS.

Quiescent of late, the horror theme has been revived by Universal-International in "The Strange Door." There are good elements of suspense and characterization in this celluloid adaptation of a Robert Louis Stevenson story. However, its b.o. potential appears to be limited to bookings as supporting fare for subsequent runs.

In transferring Stevenson's "The Sire de Maletroit's Door" to the screen, scripter Jerry Sakheim came up with a gloomy 17th century tale of revenge replete with torture devices and sadistic, Charles Laughton, a crazed French nobleman, perpetrates a variety of cruelties after a woman jilted him to wed his brother, Paul Cavanagh. Laughton's hatred causes him to imprison Cavanagh in a dungeon for 20 years and force Sally Forrest, born of the union, to wed Richard Stapley, an apparent wastrel. Couple becomes fond of one another and succeeds in eliminating Laughton with the aid of faithful retainer, Boris Karloff.

Art directors Bernard Herzbrun and Eric Orban enhance the film's morbid mood by re-creating a medieval castle equipped with sliding panels, murky corridors and a torture chamber. Latter's walls come together when geared to a water wheel, thus crushing the occupants to death.

As the master fiend, Laughton is well cast. He revels in his lines and leers at his victims almost to the point of overplaying. Karloff competently portrays the loyal servant while Miss Forrest does fairly well as the innocent maiden. Stapley proves amply robust as her Sir Galahad. William Cottrell, Alan Napier and Cavanagh, among others, provide good support.

Direction of Joseph Pevney helps sustain the yarn's sombre mood and suspense as does the capable camerawork of Irving Glassberg. Producer Ted Richmond appears to have wrung maximum values out of a modest budget. Musical direction of Joseph Gersherson and editing of Edward Curtiss are other factors in pointing up the horror overtones.

Gilb.

Utah Wagon Train (SONGS)

Fair western programmer with Rex Allen, songs.

Hollywood, Oct. 25. Republic release of Melville Tucker production. Stars Rex Allen, Koko the Horse, features Penny Edwards, Buddy Ebsen, Roy Barcroft, Sarah Padden, Dick Winters, Arthur Space, Edwin Rand. Directed by Philip Ford. Screenplay, John K. Butler, camera, John MacBurnie, music, Edward H. Schroeder, music, Stanley Wilson, songs, Rex Allen. Previewed Oct. 24. 31. Running time, 67 MINS.

Rex Allen	Rey Allen
Koko	Hummel
Nancy Bonner	Penny Edwards
Snopceer Trent	Buddy Ebsen
Winters	Roy Barcroft
Sarah	Sarah Padden
Barcroft	Grant Winters
Hartfield	Arthur Space
Edwin Rand	Edwin Rand
Scully	Robert Karmes
Millan	William Holmes
Sherris	Stanley Andrews
Map	Frank Jenks

The Rex Allen fans will like "Utah Wagon Train" for his good action moments and singing of several prairie ballads. In between,

the pace is extremely slow in telling a dragged-out story.

Plot provides a good setup for an oater and had it not been stretched over such a long course as 67 minutes, results would have been more in the action groove. Allen undertakes to lead a group of dudes over a wagon trail used 100 years before by pioneers. He suspects a nefarious plot because his uncle, who was to have led the train, is mysteriously killed.

Allen gets down to cases a number of times when the script calls for heroes. Among the dudes is a heavy, posing as a religious man, who figures to get the \$300,000 in gold which is the real objective of the trip's promoters, Sarah Padden and Penny Edwards. Whodunit angles are kept alive by casting suspicion on all but the phony minister, played by Arthur Space, and it is not until the cache, hidden by an early pioneer, is uncovered that his true color comes out. However, Allen with the aid of his equine costar, Koko, gives the villain what he has coming to him.

Allen gives good crooning to four tunes, on one of which, "Tootle Rolloff," he did the clefting. He also did special lyrics for "The Colorado Trail." Others are traditional oater tunes. Miss Edwards is an okay outdoor heroine, and Buddy Ebsen is around to supply chuckles for juve audiences. Others in the cast are satisfactory.

Philip Ford's direction shows best in the action scenes in handling the John K. Butler script. Melville Tucker's production has the proper values for release intentions, and John MacBurnie has given the film good lensing.

Brog.

Fort Defiance (COLOR)

Okay outdoor revenge actioner with gunmen, Indians, cavalry and fair chances in general release.

Hollywood, Oct. 30. United Artists release of Frank Melford production. Stars Dane Clark, Ben Johnson, Peter Graves, features Tracey Roberts, George Cleveland, Dennis Moore, Roy Egan, Ralph Sanford, Craig Woods, Dick Elliott. Directed by John Rawlins. Screenplay, Louis Luntz, camera, Cinecolor, Stanley Cortis, editor, Tom Pratt, music, Paul Sawell. Previewed Oct. 23. 31. Running time, 61 MINS.

Johnny Talton	Dane Clark
Ben Shelby	Ben Johnson
Red Talton	Peter Graves
Julie	Tracey Roberts
Uncle Charlie Talton	George Cleveland
Ed Lucas	Dennis Moore
Stage Coach Driver	Ralph Sanford
Have Parker	Craig Woods
Kincaid	Dick Elliott
Barley	Ed Gault
Daniger	Duke York
Joko	Phil Rawlins
Chavenna	Jerry Ambler
Henker	Slim Hightower
First Stranger	Wesley Hudman

A revenge motivation, tied up with run-slingers, Indians and the cavalry, is neatly used to make "Fort Defiance" qualify as an okay outdoor actioner and gives it fair chances in regular release.

Plot is kept on a credible level by John Rawlins' direction of the Louis Luntz script and the performances are in kind. Ben Johnson is the man with the yen for revenge. He is searching for Dane Clark, whose desertion under fire in battle between the Union and Confederates caused Johnson's company to be wiped out.

Search for Clark leads Johnson to the desert ranch where the deserter's blind, younger brother and uncle are trying to make a living. Johnson stays on, waiting for Clark's return, becomes attached to the blinded Peter Graves. When latter's life is jeopardized by another revenge-seeking man who wants to wipe out the entire family, Johnson and Graves take to the mountains, filled with hostile Navajos who are fighting the Government's plan to put them on a reservation.

Further menace gets into the picture when Clark returns, catches up with his brother and Johnson. They declare a temporary truce, however, while fighting through the Indian country. The cavalry come in to save the day when the small group and a stage coach are attacked. For the finale, Clark, realizing he has lost the affection of his brother, dies in a gun battle with the man who is seeking to rub out the entire family. The script comes off much more believably than an outline indicates, and the development carries a full measure of action thrills to keep interest strong.

The Frank Melford production, with which Irving D. Koppel served as associate, has been compellingly lensed in Cinecolor by Stanley

Cortez, the camera keeping up with and heightening story movement against the rugged outdoor backgrounds. Clark, Johnson and Graves do excellent work as the starring trio, and the supporting players come through capably. Tracey Roberts is the only femme, playing a loose gal who reforms when she falls in love with the blind Graves.

Music score, editing and other technical functions on the production help to make the picture stack up as a good outdoor feature.

Brog.

Man in the Dinghy (BRITISH)

Michael Wilding in topflight British comedy; tops for arty houses.

Reader Productions release of Michael Wilding (Alexander Korda) production. Stars Michael Wilding, Jack Hulbert, Constance Cummings, features Odile Versois. Directed by Herbert Wilcox. Screenplay, Pamela Wilson, Donald Taylor, dialog, Nicholas Phipps, camera, Max Greene, music, Mischa Spoliansky. Reviewed in N. Y., Oct. 28. 31. Running time, 61 MINS.

What this picture lacks to make it a strong U. S. draw are another name player and a better title. Pic is filled with novel situations, bright lines, clever players, superb direction by Herbert Wilcox and an ingratiating performance by Michael Wilding, who is the film's top name. The present tag, "Man in the Dinghy," is meaningless to most prospective U. S. patrons. Even with these handicaps, this production should do reasonably well.

The story of Jack Hulbert and Constance Cummings, as husband and wife on their first holiday in years aboard a yacht off the coast of France, is a comedy romance told with sparkling dialog and pointed plot development. Headed for Norway to visit some of his relatives, they find a stranger, Wilding, riding in the yacht's dinghy, a small boat used in emergencies and for special landings. Their efforts to land Wilding, who is encumbered by two heavy suitcases, at various points in France without becoming involved with the police maintain the suspense, with a junkie into Paris and a romance between Wilding and the comely boat's cook, Odile Versois, the highlights.

There is little that is very new about such a plot, yet it is done neatly. The sequence in a Paris nightclub is punctuated with sly humor while the quiet champagne-imbibing party between Miss Versois and Wilding is a delightful comedy.

Wilding, also credited as the producer, turns in one of his best performances as the unwitting victim of a watch-smuggling racket. Hulbert, who long has been a star comedian in British musicals, socks over the yacht-vacationing Britisher while Miss Cummings is a superb foil as the wife. Miss Versois, a French actress, makes the most of the French cook, and she proves more than adequate in the romantic scenes. Edward Rigby, the yacht captain, is sufficiently gruff to fill the bill. Minor supporting characters also re well done.

Excellent background music by Mischa Spoliansky is a highlight as is Max Green's camera work. Pamela Wilson and Donald Taylor wrote the tight, sparkling screenplay.

Wear.

COMPO Threatened

Continued from page 7

acknowledged there were some imperfections in the endeavor "but we made a magnificent showing and, no doubt, the next time, having the know-how, we shall do a still better job."

Yet to become COMPO members are the Allied units in Illinois, Ohio and Connecticut.

Allied board session had heard griping over the results of the "Movietime U.S.A." campaign by some directors whose home areas were by-passed by the touring stars. However, Myers said the majority sentiment was pro-"Movietime," with the directors recommending a restaging of the campaign next year. It was also suggested that screen personalities visit at this time those territories which were neglected in the first "Movietime" undertaking.

Allied board named president Trueaman Rembusch as its representative on the COMPO directorate.

Too Many Cooks at Jolson Nite?

Continued from page 2

appropriate for buffoonery, even at the hands of the experts.

Adams' opening salvo was patter that was virtually all Yiddish, which brings up the question of how about those who don't know the language. At \$7.20 (scaled down to \$2.40), this is quite a penalty to pay for not being privy to the idiom.

There was something rather bizarre on the side of the show biz absentees. To be sure, a few big names showed up for a stint or a bow-talk, but the Jolie-labelled event should have lured the pick of this town's vaude, cafe, legit, music-dance-cleffier, film, et al., names. Of course, there could have been several present who had been closely associated with the singer by friendship or in other ways; that they weren't may mean contractual commitments rather than distance to travel. The planes are still running. Prestagents are always boasting about their clients' overhead trips to play gin rummy or exchange quips.

Some of the very stars who have made commercial schmalts (granting their sincerity) out of Jolie nostalgia (the anniversary date was Oct. 23, 1951) were "conspicuous by their absence." It could be they didn't go for the setup, which, while pitched for a cause (McCosker-Hersfield Cardiac Home), may have, in their minds, been drawn into other channels on the administrative-financial end. Possible examples are (1) "The Real Story of Al Jolson," a booklet (with pictures) by Martin Abramson, with forewords by Jack Benny, George Jessel and Eddie Cantor, and a postscript by Walter Winchell. It was peddled in the lobby for 50c, with the regular 25c price on the front cover over-printed; (2) gals were selling floral offerings in the foyers. There was no official placard that described into what trough the revenue from these sources alone was to go.

Durante's Click

The biggest salvo went to Jimmy Durante, who received a thunderous ovation as he came onstage; he stood there helplessly, waiting for the applause to subside, and then went into his regular act (joined by Eddie Jackson) that had the crowd roaring. The Schnoz didn't say a word about Jolie, probably figuring, and rightly, that his very presence was sufficient to indicate his "remembrance." As the biggest name on hand, it was more than sufficient. Kay Armen, preceding Durante, was another who won a virtually unilateral audience with her big voice, that's toponch in delivery and helped by an amiable personality. Georgie Price, in dual role of performer and proxy of the American Guild of Variety Artists, scored with vocal impressions of Jolson, plus anecdotes, but, as was case with some others, was thrown off balance by the orch. Latter's batoneer, Tony Cabot, insisted on leading with his back to the acts, although it seemed a simple matter to rearrange the crew in their onstage positions. At one point Price almost screamed to him, "look at me," but Cabot either ignored the cue or didn't hear it.

Among others who performed or were introduced were Cy Reeves, Constance Bennett, Jan Bart & Choir, Yonkers Glee Club, Jack Pearl & Cliff Hall, Guy Lombardo, Ilona Massey, Kathy Barr, Irving Caesar, Harvey Grant, Joe La Rue, Martha Stewart and Eddie Fisher. Last-named, who closed the show with "GI Al" (first given on the Ed Sullivan TV show), was embarrassed by mike level and sound trouble, as were a number of others, particularly Miss Massey, whose mood recitation was almost inaudible. The only one who knew what to do with the mike stands was Durante. He simply threw them around the stage, making it seem part of his act, until the trouble was adjusted.

Jolson's widow, Erle, was introed from a box. Returning to the stall after intermission, she reported her \$10,000 silver-blue mink coat was missing.

Emcee chores were started by Harry Herschfield and taken up in succession by Henny Youngman and Robert Alda. A fourth starter was Alan Corell, mis-introduced as "head of Theatre Authority." Now a talent agent, he seemed to be there purely to make a pitch for two singers he presented as coming "star material." He was the first and last one to put in a

plug (for Decca Records). He also mis-announced that Joe Louis was knocked out, had his jaw broken, and was taken to the hospital. This information, which seemed out of key, seemed to cast a pall over the proceedings. As the lesser acts came on to do their stints, many in the audience were seen making a beeline for the lounges.

Al Klein, once Jolson's agent, was program director, with Joe Berger in charge of arrangements; Felix Sandow, artistic director; Jerome Franks, technical director; Joe La Rue, assistant to producers.

There were a lot of Jolsonades on hand who paid the fare on the theory that history would be made. The show proved one thing, if nothing else. Jolson, even in spirit, can still jam 'em in at \$7.20 top.

Treu.

Tryout Theatre

Continued from page 1

has bowed out and has moved into NBC as coordinator of the entire comedy development project. Meanwhile, negotiations are now on to acquire a suitable theatre.

This is "Project No. 1" in the ambitious multiple plans of Sylvester L. (Pat) Weaver, NBC's television chief, to experiment with new faces, new material and new techniques in the further development of television programming. Weaver has had the project under wraps, initially planning to spring it next season, after getting maximum mileage from the current crop of top stars who embrace the "All Star Revue," "Colgate Comedy Hour," "Chesterfield Sound-Off Time," etc.

But Weaver now finds it necessary to move up the timetable on "NBC Tryout Theatre" for an immediate launching. He recognizes that to keep pace with the drain on material and faces which has already cued widespread criticism of NBC's super-production-major comics program pattern, the network can't afford to lose time in harnessing all potentially promising TV talent.

(Failure of the rotating comics on "All Star Revue" and "Colgate Comedy Hour" to run wild on the ratings and wide audience acceptance, as was anticipated, has cued fears around the network that an emergency exists; that the repetitiveness of the comics and their material poses a problem that can only be solved by snowballing new faces and new writers into the forefront on a continuing basis.)

"NBC Tryout Theatre" is seen by Weaver and his aides as one of the major attempts to remedy a serious situation. If a Bob Hope or a Jimmy Durante want to test their material for their TV showcases, they'll be rushed into the Broadway theatre at a minute's notice, with another act cancelled out. "It'll be like 'opening in Philly' before exposing their act to the bigtime," says Weaver.

The so-called "fringe" comics prepping for TV stardom will move from "NBC Tryout Theatre," if necessary, into the proposed three-hour Saturday afternoon experimental TV show, which is on the web's agenda, to "doubly guarantee" that their act is ready before hitting one of the major nighttime shows.

Along with developing new faces, "NBC Tryout Theatre" will serve as a sounding-off for new writers, evolving new systems for TV sets and properties, testing sketches, etc.

But primarily NBC is going into the two-a-day on Broadway to find the proper form for upcoming video stars.

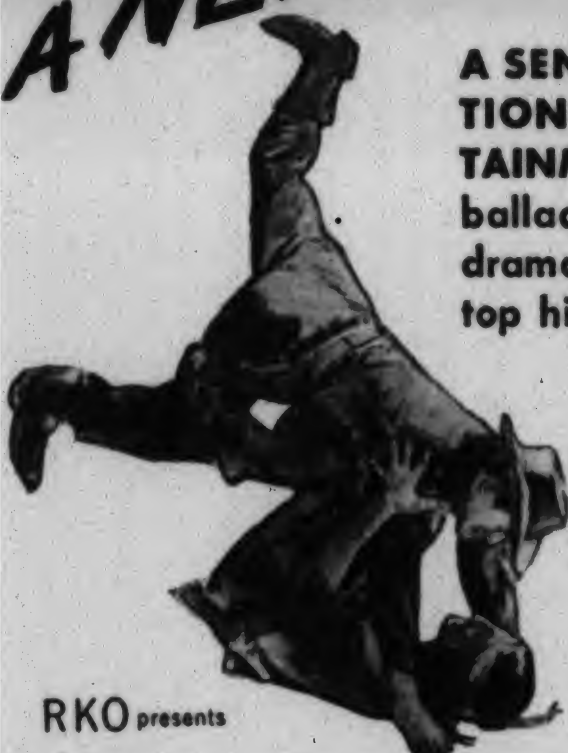
New Stocks Rise

Continued from page 3

such times as earnings or a capital gain sale of the residuals are reflected in the companies' financial reports.

Film stocks held up very well through the onslaught that hit the market in general during October. While most of the shares are down from the bull market peaks they hit earlier in the year, they are again approaching these top prices. Anything beyond those figures is not anticipated, however, by the market seers.

A NEW KIND OF WESTERN



A SENSATIONAL INNOVATION IN ACTION ENTERTAINMENT! Music, songs and ballads pacing terrific thrill drama! . . . Songs include that top hit tune "I WISH I WUZ".



A ROARING SAGA OF RED-SKIN VENGEANCE . . . AND OF THE TINY CAVALRY OUTPOST THAT DEFIED IT!

RKO presents

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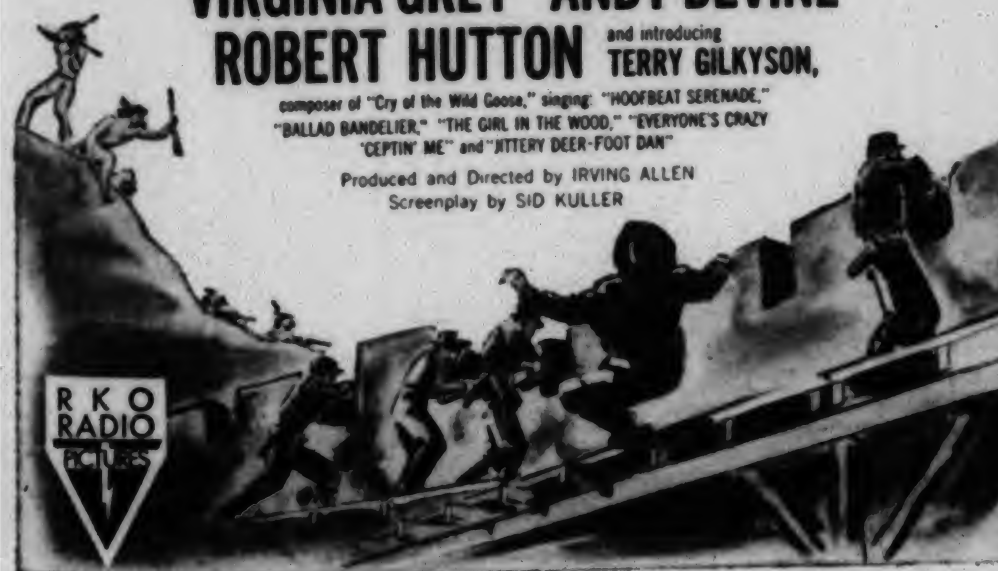
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starring

BRIAN DONLEVY · GIG YOUNG
VIRGINIA GREY · ANDY DEVINE
ROBERT HUTTON and introducing **TERRY GILKYSON,**

composer of "Cry of the Wild Goose," singing: "HOOFBEAT SERENADE,"
 "BALLAD BANDELIER," "THE GIRL IN THE WOOD," "EVERYONE'S CRAZY
 'CEPTIN' ME" and "JITTERY DEER-FOOT DAN"

Produced and Directed by **IRVING ALLEN**
 Screenplay by **SID KULLER**



R K O
RADIO
PICTURES

Clips From Film Row

NEW YORK

Bernard H. Rosenzweig, of Warner's homeoffice theatre dept., elected prez of Warner Club for coming year. Veepees named were Tom O'Sullivan, Frank Kiernan, Ruth Weisberg and Fred Stengel. Officer slate also includes John Holmes, treasurer, and Harry Gilson, secretary.

Irving H. Margolin, assistant head of the picture department of Samuel Hacker & Co., industry CPA's, for last two years, upped to department head.

James R. Grainger, Republic sales chief, returns to homeoffice next Wednesday (?) after 12-day tour through New Orleans, Dallas and Chicago.

KANSAS CITY

Loew's district manager, Mike Cullen, in town on swing around his part of circuit explained here that "Quo Vadis" has been set on test basis in six engagements to decide if film can do better on continuous basis or two-a-day.

Changes by RKO circuit brings Matt Plunkett into Missouri Theatre to assist Lawrence Lehman, manager. Plunkett formerly was at the Grand in Chi. Replaces Foster Liederbach, assistant here for several months. Liederbach goes to Orpheum, Champagne, Ill. Fox Midwest's Tower will be without a marquee for about a month, following electrical storm which burned up the former one.

DALLAS

M. A. Genaro, owner of the Dallas Theatres, leased it to Greater Texas Theatres, co-owned by L. N. Crim Jr., and Robert Hartgrove, taking over the lease which Teleneu Theatres formerly had. Teleneu lease runs until Feb. 2, 1952. Under the present contract latter corporation can operate house until that time or if so desired can turn it over to Crim and Hartgrove sooner.

Harold Curran named manager of Uptown Theatre, San Antonio. It is operated by Southern Theatres Co.

A. Benavides promoted to post of manager of National and Zaragoza Theatres in San Antonio. Stageshow policy will be instituted at Zaragoza.

MINNEAPOLIS

Aster, 900-seat loop house, sold by Minnesota Amus. Co., under Paramount consent decree, to Donald Swartz independent group, has gone to first-run "A" moveover policy, starting with "No Highway in Sky."

Princess, independent neighborhood, resuming pro wrestling as added attraction for its screen show once weekly.

Minnesota Amus. Co. inaugurated registration system for teenagers between 12 and 18. In order to be entitled to their special admission, higher than the children's but lower than the adult, they must purchase a 25c. card and present it at boxoffice each time.

North Central Allied directors

voted to combat present unfair competitive bidding methods and other alleged illegal trade practices along with present "exorbitant" percentage and film rental demands.

George Engelking, Paramount booker, a father for sixth time.

"The River," playing roadshow date at World, copped two reviews in Minneapolis Sunday Tribune. One was by John K. Sherman, drama critic, who rarely covers a pic. In his column, Bob Murphy, regular film reviewer, also gave it top position as "picture of the week."

Ben and Isadore Friedman, local circuit owners, completed face-lifting of their "A" house at Albert Lea, Minn.

Paramount advanced Bert Zats and Frank Campo to bookers and added Bob Anderson to shipping department.

ST. LOUIS

Edward Griesheim will cut ribbon to open his new Illinois in Illinois, Ill., Nov. 10. New house replaces one destroyed in an \$86,000 explosion last year.

W. Robert Johnson, Assumption, Ill., who took over the Scenic recently, reopened the house after a face lifting.

William Sherman, owner-operator of houses in Advance and Bloomfield, Mo., building a 225-car owner near Jackson, Mo.

J. V. Walker, manager of Fox Midwest Theatres Plaza, Mt. Vernon, Ill., moved to the Plaza, Marion, Ill.

The once-a-week 30-minute cuff film shows in the downtown Central Branch Library will be discontinued as a result of beefs made recently by IATSE, Local 143, which sought to have union projectionists operate the machines instead of members of the library staff.

INDIANAPOLIS

Rev. Bill Alexander, Oklahoma City and Wm. F. Rogers, general sales manager Loew's Inc., will head Allied Theatre Owners of Indiana silver anni convention program at Hotel Lincoln Nov. 14-15.

Marvin Brizee, general manager of Greater Indianapolis group, announced \$50,000 facelift program for Lyric.

W. K. Embleton, local branch manager, moving Monogram office this week to new location on N. Illinois Street.

All Indianapolis area drive-ins set to close Nov. 4 instead of fighting it out until weather becomes worse.

Moe Esserman named Lippert Films branch manager, succeeding Gene Tunick, transferred to Cincinnati.

George Settos took over Tower at Louisville from Henry Reiss estate; also the Howard here from John Roach.

Allied Theatre Owners of Indiana holds its annual fall convention here Nov. 14-15. Conclave marks its silver anniversary. Two-day meet will feature "film clinics" in which medium and smalltown operators as well as large city and sub-run theatres will discuss mutual problems at separate sessions.

CHICAGO

Because of low bidding on "Belvedere Rings Bell" (20th), company has awarded first-run on pic to indie McVickers theatre, marking first time the downtown has played top, new product in many years.

James Smith retired as manager of Essaness' Southern theatre, Oak Park, Ill.

Frank Clark, Philadelphia, was elected chairman of film division, American Truckers Assn., at last week's annual trucking convention at the Stevens.

Quimby circuit's Emboyd theatre, Fort Wayne, tees off this week on vaudeville policy.

Charles Burris, one time Balaban & Katz theatre manager, has been made general manager of Teleneu Productions.

Deal whereby Granada theatre, ace B&K nabbe house, would be taken over by two congregations of the Greek Orthodox Church, reportedly finalized last week.

Federal Judge Walter J. LaBuy gave attorney Tom McConnell till Nov. 8 to show reasons why multiple, hooking anti-trust suit involving 20th-Fox and indie Cincinnati theatre operators should not be returned to Cincinnati for trial.

Judy's Genealogy

New York.

Editor, VARIETY:

Not that it's money or glory but for the sake of the record here's how Judy Garland really got her name.

Scene Hollywood, 1937. I was producing the "Sunday Night Frolics" (a vaudeville show) at the Willshire-Ebell Theatre with (the late) Jack Osterman as partner and weekly star.

Every Tuesday afternoon we had auditions for new acts. The Gumm Trio (two girls and mama) showed up and were so sensational (the one girl) that my stage manager, Johnny De Silva, called me to rush over. I did, caught the act, booked them, and blew my top when I heard their name. In suggesting and looking for a new name, I asked Mrs. Gumm what was her maiden name. She said Garland. And that's how it happened.

Incidentally, the act opened as the Garland Trio that Sunday night, and for the next three Sundays mama and sister were dropped; and Judy went on as a single.

When I sent the best of 16 shows to Frisco for the Xmas holidays, Judy Garland was one of the headliners—along with Bill Demarest, Fuzzy Knight, Gilda Grey, and others.

Irving Strouse.

[Let this be finale. The Palace's program notes mention critic Robert Garland as the namesake; VARIETY last week recounted George Jessel's "christening."—Ed.]

RKO Fight Pix

Continued from page 3

of the deals. Unresolved in their minds is whether more may not be lost by the fact that execs and staffs must forget other pix temporarily and focus all their attention on selling and delivery of the light product.

RKO's deal with the International Boxing Club, which sponsored the two fights in September, called for a guarantee of \$200,000 for Robinson-Turpin rights and \$100,000 for Saddler-Pep. This fee and all costs came off the top, after which RKO and IBC split the take.

Ray-Randy did about \$550,000 in film rentals in the U. S. and another \$200,000 or so abroad. Saddler-Pep got about \$300,000 in all, having very little appeal overseas. With the large number of prints required to get the two-reelers out in a hurry, expenses on each are said to have amounted to about \$150,000.

2-Year Limits

Continued from page 7

Judge G. H. Nordbye this week of the \$500,000 damage suit brought by the Homewood, local independent theatre, and S. G. Lebedoff, one of its owners, against Paramount, Metro, WB, RKO, 20th-Fox and MAC. The alleged damages were suffered from 1935 through 1948 because the defendant distributors took the Homewood's run away from it and gave the run to other theatres. MAC is alleged to have been involved in the conspiracy.

The Paul Mans group has papers ready to file in a suit against Metro because the latter required its Richfield to bid competitively against the Edina in the 28-day slot.

SAN FRANCISCO

(Continued from page 11)

(WB) (4th wk). Continued big at \$11,000. Last week, \$13,500.

Orpheum (No. Coast) (2,448; 55-85)—"Mask of Avenger" (Col) and "Hurricane Island" (Col). Nice \$12,000. Last week, "Never Can Tell" (U) and "Jungle Manhunt" (Col), \$12,500.

United Artists (No. Coast) (1,207; 55-85)—"Love Nest" (20th) and "Perfect Woman" (UA), Strong \$11,000. Last week, "Five" (Col) and "Son Dr. Jekyll" (Col) (2d wk), \$7,500.

Stagedoor (A-R) (370; \$1.80-\$2.40)—"The River" (UA) (3d wk). Still sock \$8,000. Last week, \$8,000. Clay (Rosner) (400; 65-85)—"Tony Draws Horse" (Indie) (4th wk). Off to \$2,300. Last week, \$2,900.

Larkin (Rosner) (400; 65-85)—"Tony Draws Horse" (Indie) (2d wk). Okay \$2,000. Last week, \$2,400.

Vogue (S. F. Theatres) (375; 85-91)—"Seven Days to Noon" (Indie) (7th wk). Still stout at \$4,000. Last week, \$4,200.

Picture Grosses

ST. LOUIS

(Continued from page 11)

Missouri (M-G) and "Bannerline" (M-G) (2d wk), nice \$13,000.

Missouri (F&M) (3,300; 60-75)—"Thunder On Hill" (U) and "Mark of Renegade" (U). Forte \$11,000. Last week, "Behave Yourself" (RKO) and "Father Takes Air" (Mono), \$10,500.

Pageant (St. L. Amus. Co.) (1,000; 92-\$1.20)—"Streetcar Named Desire" (WB). Big \$6,000. Last week, "Tales of Hoffmann" (Indie) (3d wk), \$6,500.

St. Louis (F&M) (4,000; 75-90)—"Oliver Twist" (20th) and "The Mudlark" (20th). Nice \$10,000. Last week, "Streetcar Named Desire" (WB) (2d wk), \$12,000.

Shubert (Indie) (1,500; 60)—"Basketball Fix" (Indie) and "On Loose" (RKO). Good \$3,500. Last week, "Day Earth Stood Still" (20th) and "Three Desperate Men" (Indie) (2d wk), \$2,500.

'Carnival' Smash \$16,000, Denver; 'Continent' 12G

Denver, Oct. 30.

Blackstone, the magician, on-stage at the Orpheum, did the major part of packing this house and boosting "Man With Cloak" to big total. It was first vaude here in many months and patrons went for it. "Texas Carnival" looms very big at Broadway, and will hold. "Lost Continent" shapes fine at Paramount. "Saturday's Hero" also in fancy at Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Love Nest" (20th) and "My Friend Flicka" (20th), day-date with Tabor, Webber. Fair \$6,500. Last week, "Captain Fabian" (Rep) and "Sea Hornet" (Rep), \$6,000. Broadway (Wolberg) (1,500; 40-80)—"Texas Carnival" (M-G). Big \$18,000. Last week, "Rich, Young, Pretty" (M-G) (3d wk), \$5,000. Denham (Cockrill) (1,750; 40-80)—"Darling, How Could You" (Par). Light \$9,000 or less. Last week, "Place in Sun" (Par) (3d wk), \$9,500.

Denver (Fox) (2,525; 40-80)—"Saturday's Hero" (Col) and "As You Were" (Lip), day-date with Esquire. Fine \$18,000. Last week, "Desert Fox" (20th) and "Corky Gasoline Alley" (Col), \$17,000.

Esquire (Fox) (1,742; 40-80)—"Saturday's Hero" (Col) and "As You Were" (Lip), also Denver. Big \$4,600. Last week, "Desert Fox" (20th) and "Corky" (Col), \$3,700. Orpheum (RKO) (2,600; 40-80)—"Man With Cloak" (M-G) and Blackstone stage show. Big \$18,500. Last week, "Strip" (M-G) and "Red Badge Courage" (M-G), \$14,000.

Paramount (Fox) (2,200; 40-80)—"Lost Continent" (Lip) and "Highly Dangerous" (Lip). Fine \$12,000. Last week, "Man With My Face" (UA) and "Three Steps North" (UA), \$7,000.

Tabor (Fox) (1,967; 40-80)—"Love Nest" (20th) and "Friend Flicka" (20th), also Aladdin, Webber. Fair \$6,500. Last week, "Captain Fabian" (Rep) and "Sea Hornet" (Rep), \$6,000. Webber (Fox) (750; 40-80)—"Love Nest" (20th) and "Friend Flicka" (20th), also Aladdin, Tabor. Fair \$3,000. Last week, "Captain Fabian" (Rep) and "Sea Hornet" (Rep), \$2,500.

PORTLAND, ORE.

(Continued from page 11)

All Way (UA) and "Oh, Susanna" (Rep), \$8,000.

Guild (Parker) (400; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (3d wk). Advanced price, reserved-seat run. Big \$6,500. Last week, \$7,500.

Mayfair (Parker) (1,500; 65-90)—"People Will Talk" (20th) and "Guy Who Came Back" (20th) (m.o.). Okay \$4,800. Last week, "Captain Fabian" (Rep) and "Secrets Monte Carlo" (Rep), \$6,500.

Oriental (Evergreen) (2,000; 65-90)—"Desert Fox" (20th) and "3 Steps North" (UA), day-date with Paramount. Sock \$6,500. Last week, "Place in Sun" (Par) and "Varieties On Parade" (Indie), \$5,000.

Orpheum (Evergreen) (1,750; 65-90)—"Place in Sun" (Par) and "Varieties Parade" (Indie) (2d wk). Fine \$6,000. Last week, also Oriental, \$6,000.

Paramount (Evergreen) (3,400; 65-90)—"Desert Fox" (20th) and "3 Steps North" (UA), also Oriental. Big \$11,500. Last week, "People Will Talk" (20th) and "Guy Who Came Back" (20th) (2d wk), \$6,500.

United Artists (Parker) (890; 65-90)—"Texas Carnival" (M-G) (2d wk). Off to \$6,500. Last week, \$10,000.

'IN PARIS' LIVELY AT \$20,000 PACES PROV.

Providence, Oct. 30.

Loew's State shapes strong on an upped scale run with "An American in Paris." "Let's Make It Legal" is oke at Albee. Other stands are mainly way off.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Let's Make It Legal" (20th) and "Gypsy Fury" (Mono). Fairly good, \$9,000. Last week, "Day Earth Stood Still" (20th) and "Yellowin" (Mono) (2d wk), \$6,000.

Majestic (Fay) (2,200; 44-65)—"Come Fill Cup" (WB) and "As You Were" (Lip). Moderate \$7,000. Last week, "Desert Fox" (20th) and "Basketball Fix" (Indie), strong \$12,000.

Metropolitan (Snider) (3,100; 44-65)—"The Scarf" (UA) and "Three Steps North" (UA). Slow \$6,000 or under. Last week, "Rhubarb" (Par) and "First Legion" (UA), \$7,000.

State (Loew) (3,200; 65-90)—"American in Paris" (M-G). Strong \$20,000. Last week, "Angels in Outfield" (M-G) and "Red Badge Courage" (M-G), \$14,000.

Strand (Silverman) (2,200; 44-65)—"Place in The Sun" (Par). Opened Monday (29). Last week, "Submarine Command" (Par), slow \$6,500.

'Target' Sharp \$13,000, Seattle; 'Wide Mo.' 14G

Seattle, Oct. 30.

Town is loaded with holdovers currently, and some of new pix are not doing so well. Result is a rather spotty appearance at first-runs, "Tall Target" looks solid while "Across Wide Missouri" is socko.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Pickup" (Col) and "Chain of Circumstances" (Col) (2d wk). Fancy \$7,500. Last week, big \$11,700.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Millionaire for Christy" (20th) and "Yellowin" (Mono). Slow \$7,000 in 6 days. Last week, "No Highway in Sky" (20th) and "Leave to Marines" (Lip), \$9,000 in 8 days.

Liberty (Hamrick) (1,600; 65-90)—"Across Wide Missouri" (M-G) and "Bannerline" (M-G). Sock \$14,000. Last week, "Behave Yourself" (RKO) and "Mark of Renegade" (U) (2d wk-4 days), \$4,700.

Music Hall (Hamrick) (2,282; 65-90)—"Tall Target" (M-G) and "Texas Carnival" (M-G). Solid \$13,000 or over. Last week, "Golden Horde" (U) and "Two Dollar Betor" (Indie), \$5,800.

Orpheum (Hamrick) (2,599; 65-90)—"Cave of Outlaws" (U) and "Reunion in Reno" (U). Sloppy \$4,500. Last week, "Come Fill Cup" (WB) and "Tomorrow Another Day" (WB), \$8,800.

Palomar (1,550; 40-70)—"Little Egypt" (U) and "Thunder on Hills" (U) (2d runs). Good \$4,000. Last week, "His Kind of Woman" (RKO) and "Rhubarb" (Par) (2d runs), \$3,800.

Paramount (Evergreen) (3,049; 65-90)—"Desert Fox" (20th) and "Three Steps North" (UA) (2d wk). Nice \$8,000 or close. Last week, great \$14,700.

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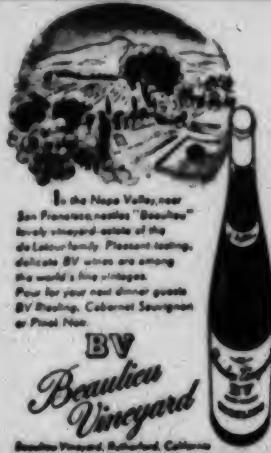
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STARDUST IN NBC'S RADIO EYES

'But Don't Slam Our Formula'

"Say that some of our personalities haven't come up to expectations; say that a great deal of the material is bad and that there must be constant vigilance to inject fresh program elements, but don't say our formula is bad."

Thus Sylvester L. ("Pat") Weaver's answer to the mounting number of broadsides from critics, who are questioning the wisdom of NBC-TV's all-out corraling of the major comics and testing their shows with \$50,000-\$60,000 a week productional hoopla. (Specifically the network's TV boss man has reference to such bigtime showcases as the Sunday night "Comedy Hour," Saturday night "All Star Revue," Chesterfield "Sound Off" rotating-comic series, and Wednesday night "Kate Smith Hour.")

Weaver will make no bones that he isn't exactly elated over the turn of events this season, which finds competition from the rival CBS network plenty rough. But he's equally adamant that, if the Trendex and the Nielsen ratings project the Columbia technique in a more favorable light, the basic Weaver formula is as sound as show business itself.

"The NBC formula is to play for a hit," says Weaver. "That's basic show biz today, as it was 20 years ago and will be 20 years from today. To say 'get a new formula' is like suggesting that a legit play leave the stage and go into the foyer. If variety entertainment becomes repetitive, it could well mean getting rid of some people who aren't keeping abreast with the pattern and discarding dated material. But the NBC formula is as sound today as it was last year and will be next year."

Major Talent Forced to Yield on Pay In Gearing to New Radio Economy

Reported refusal of Dennis Day to budge from his last year's asking price of \$11,500 for his radio package (this own show's been off the NBC airwaves as result, although RCA has now proposed an AM-TV deal), significantly highlights the downward revision of programming costs involving major personalities.

Judy Canova, similarly cancelled out by Colgate, which considered the \$8,500 per week talent tab as too stiff, can return to radio—if she's willing to talk in terms of \$5,000, Colgate, it's reported, wants her back at that figure.

The "new economy" on talent costs is further reflected in innumerable other instances. Fibber McGee & Molly are \$4,000 down from last year's asking price. Eddie Cantor, who was strictly in the \$8,500 weekly AM package bracket, is now doing a half-hour show for Philip Morris for \$4,500 (but in Cantor's case it's a one-man show, with the comic practically pocketing the whole amount); Bob Hope has "given" a little in return for a 39-week firm Chesterfield commitment. Ed Gardner, who carried an \$8,250 price tag last season, can be bought for \$4,000 this season.

Over on CBS, "My Friend Irma," a \$12,000 package last season, is now riding commercially for \$7,000.

Sum effect is that the majority of the network radio shows today represent sound, solid buys for the clients. Even with TV inroads on audiences, sponsors are discovering that, weighed strictly on a cost-per-thousand basis, radio's commercial effectiveness can't be disputed.

2-Show Sun. Sked Bothers Goodyear

Goodyear, which recently negotiated a deal for an alternate-week sponsorship (along with Philco) of the Sunday night at 9 dramatic showcase on NBC-TV, is in the middle of a dilemma. Tire company also bankrolls the Sunday evening Paul Whiteman show on ABC-TV, thus giving it a double sponsorship spread on the same night.

Goodyear is pleased with the reaction thus far to its excursion into the drama programming field, but also has an attachment to the Whiteman stanza, particularly in view of its solid production values, which have been unanimously acclaimed.

Both shows are handled out of the Young & Rubicam office. Y&R and Goodyear execs may resolve the problem by alternating the Whiteman show, too, so that Goodyear will have an every-Sunday-night identification without going overboard on coin.

Day's AM-TV Deal

Hollywood, Oct. 30. In the face of his holdout for top coin, Dennis Day was close to an exclusive radio-TV deal with NBC today after it appeared last week that the singing-comic would cast his lot with CBS.

Time availability and RCA sponsorship swung the deal to NBC after MCA negotiators with CBS were closing in on dotted line.

RCA is reported firm on sponsoring Day on TV, tied in with his recordings with that label. It's been touch-and-go the past two weeks, with CBS in the rider's seat up to Monday when NBC came up with RCA.

CBS is said to still be in the running and the deal could swing the other way if that network comes up with a better proposal.

What's My Line? (BBC Version) As Election Weanon

Unusual instance of a television show being lampooned, to serve as propaganda in the interest of the Conservative forces in last week's general election in Britain, cropped up a few days before voters went to the polls.

The Manchester Daily Despatch prominently displayed a three-column cartoon based on the Goodson-Todman "What's My Line?" show, one of the current favorites on BBC Television. Cartoon, with its panel of guessers, Winston Churchill as the emcee and Clement Attlee as the "guest," was designed to put Attlee in an embarrassing position on the q. & a. kickaround.

Goodson-Todman office, incidentally, is currently at work on a gimmick to fly over the regular British panel to N. Y. for a one-shot, while at the same time the CBS Sunday night panel in America (John Daly, emcee; Arlene Francis, Dorothy Kilgallen, Hal Block) is flown to London to see how they do with the British occupations.

Dare Reins Sinatra

Hollywood, Oct. 30. Danny Dare, former dance director for films who took his first fling in television with NBC, will produce the Frank Sinatra show when it moves to the Coast Nov. 20. Max Gordon, riding herd on the program in N. Y., refused to go west because of stage commitments.

TIMETABLE SET FOR YEAR HENCE

NBC is in the process of blueprinting for the 1952-53 broadcasting season the most spectacular lineup of top show biz personalities in the radio network's history.

Negotiations have already been started by Charles (Bud) Barry, web's programming veepee, for a roster of nighttime shows which would dwarf all previous efforts to endow the AM kilocycles with a bigtime aura.

Timetable has been set for a year hence, predicated on the conviction shared not only by NBC but by the advertising agencies and the sponsors that, when TV is taken in its stride and fits into the normal pattern of all show biz media, radio will again find its place. It will be a comeback under a revamped economy and salary brackets for the stars keyed to the medium's share of audience, yet a major facet of the entertainment business in which the proper clients will embrace the medium for the most effective results.

Barry and his NBC aides, on the basis of negotiations already initiated, envision a talent roster that will include weekly shows by Katharine Cornell, Helen Hayes, Jimmy Durante, Shirley Booth, Dinah Shore and George Montgomery, Roland Young, Errol Flynn, Doris Day, a regular weekly series by the First Drama Quartet (comprising Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead), George Sanders, Rosalind Russell, Robert Montgomery, a series based on the 300 story availabilities from the pen of F. Scott Fitzgerald called "The Golden Era," for which top performers are being scouted; plus a variety of other attractions.

These will supplement such stellar luminaries as Bob Hope, Fibber McGee & Molly, Eddie Cantor, the flock of name components on the "Big Show." Ronald Colman, Dean Martin and Jerry Lewis, Douglas Fairbanks and others currently riding the NBC kilocycles.

6G Package the Tipoff

Rosalind Russell in a \$6,000 weekly package is perhaps the tip-off to the "new AM economy" underlying the complete wrapup of name personalities. (Two years ago this would have rated a bracketing more closely approximating \$15,000.)

According to Barry, the project for '52-'53 has passed the visionary stage with practically all the personalities involved giving a tentative okay pending consummation of deals.

Katharine Cornell, who has thus far bypassed TV, is agreeable to weekly transcribed dramatic series, as is Helen Hayes, who reportedly feels a TV series is too taxing and prefers the more leisure pace of radio. Shirley Booth will be showcased in a "Aunt Cissie" series, possibly co-starring Jimmie Durante, based on her "Tree in Brooklyn" legit characterization. (She's also set for six more "Big Show" guest shots this season.)

Dinah Shore and her husband (George Montgomery) will dovetail a musical with situation comedy; Roland Young will reprise his ex-"Topper" series; Errol Flynn will star in a "Steve Gentry" series; Doris Day is sought for a half-hour musical series; apart from his participation in the First Drama Quartet, Laughton may be showcased back-to-back with Robert Montgomery.

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Primary Colors

Trade wag, wondering what CBS-TV could do with all its fancy, multi-hued letterheads, used for press releases on color TV, has come up with a solution.

He suggests that the web print "Merry Christmas" on them and send them out for greeting cards.

NBC, General Foods in Hassle Over 'Bobbin' as Sun. Night TV Attraction

Raffles Wired for Sound

Sands Point, L. I., home of Sylvester L. ("Pat") Weaver, NBC's television chief, was burglarized last week, with the thieves looting the home of all its electronic equipment and bypassing other valuables.

All told, the burglars made off with several thousand dollars in equipment, including a new TV set, a sounder worth valued at \$600, extensive film equipment and projectors, etc. Everything involving an electrical gadget, including a sweeper, was taken.

Sponsor Standoff Bewilders NBC In 'Goldbergs' Bid

Cold shoulder given "The Goldbergs" by the ad agencies, despite NBC-TV's four-advertiser plan as a unique moderate-priced, sales technique, and an elaborate presentation predicated on the fact that under its ex-Sanka sponsorship the coffee sales were hyped 37% among TV viewers, has cued some bewilderment around the network. Because the program was consistently in the bigtime rating sweepstakes while on CBS, the NBC echelon negotiated a long-term contract with Gertrude Berg, owner and star of the package.

Program was scheduled to go into the Friday at 8 period, but in view of the buyer resistance, NBC turned the time over to RCA Victor for the new Ezio Pinza show, "Goldbergs" is now slated to go into the Saturday at 7 time, but will likely be held off until Jan. 1, unless clients show up.

Under the four-advertiser plan, NBC is offering the show for \$500,000 (time included) for an alternate week identification, thus each client getting a 26-week spread over a 52-week period.

Web suspects a "silent conspiracy" against the program as an aftermath to the Red Channels' Phil Loeb listing. Loeb has since left the Gertrude Berg package.

THROWER ANKLES ABC, MULLS DU MONT POST

Fred Thrower, who resigned as sales veepee of ABC-TV on Friday 126, may wind up at the DuMont network. Latter web, which fought with ABC-TV on several pieces of business, is interested in Thrower, under whose aegis ABC tele's billings rose from \$1,200,000 to over \$12,000,000 a year.

Heading up the ABC sales operation will be Edwin S. Friendly, Jr., as director of national television sales. Friendly, who joined the chain in April, 1950, as an account exec., is currently eastern sales manager.

Thrower left Friday for Florida for a vacation with his family. He had been with NBC from 1929 to 1942.

Barry Gray 'Real Story' Audition Cut by NBC

NBC last week recorded an audition of "The Real Story," a Ke-fauver-type radio series featuring Barry Gray. Program will take up a different subject (trackets, politics, gambling, etc.) with Gray, assisted by three experts on the question, quizzing officials and other witnesses about the field. It's designed for a 10:30-11 p.m. slot once a week.

Audition waver delved into the boxing situation. Show is packaged by Gray and his personal rep, Buddy Allen.

NBC's television echelon and General Foods appear headed for a showdown hassle, centering around the Sunday at 7:30 slotting of the Jackie Kerk show, "Young Mr. Robbin," which, on the basis of ratings thus far, appears to be running a poor second to the CBS competition. "This Is Show Business."

NBC wants General Foods, via Young & Rubicam, to ditch the show. Y&R, which created the program as a successor to "Aldrich Family," which GF shelved, feels it's got a potentially promising property, if properly nurtured, and refuses to budge. NBC has given Y&R a 13-week extension on the program. If a "first time" "Robbin" is not yanked, NBC feels it has the right to step in and exercise its prerogative as owner of the time period.

NBC takes the position that "Robbin" is not a hit potential within the framework of the web's remaining Sunday night programming roster, and that the show's share of audience is "not in the Sunday night cards." NBC wants Y&R to pattern a show which will bridge the preceding Chesterfield-sponsored "Sound Off" program (7-7:30) and the Colgate Comedy hour (8 to 9) to permit for a continuity of formula. Initially NBC had offered to install an Ezio Pinza stanza in the period, but subsequently RCA Victor picked up the latter for a Friday night showcase.

As of the moment, both sides are adamant on their stand. Situation may resolve itself by the rating payoff at the end of the 13 week extension.

Garroway Wage Tiff Snags 'Today'

Although initially set for a November premiere, NBC-TV's 7-to 9 a.m. "Today" program (originally labelled "Rise and Shine") is being put back to Jan. 1. Program will have a bigtime personality for an emcee (probably Dave Garroway), with a full complement of entertainment elements, such as a band, singers, etc., along with a running commentary on the news, weather, "what's doing in New York today," etc.

Just when it looked last week as though Garroway had been set and the show could roll in November, NBC and W. Biggie Levin, Garroway's manager, got involved in a snarl over more money for Garroway. As of this week, they were still trying to settle the differences.

'Studio of Tomorrow,' Designed by Bel Geddes, Due for Boca Raton Bow

NBC's "TV Studio of Tomorrow" will be officially unveiled, in model form, before the affiliate membership at the annual NBC Convention in Boca Raton, Fla., next month.

Studio was designed by Norman Bel Geddes, stage and industrial designer and creator of the General Motors Futurama at the New York World's Fair. Model was recently brought back from Virgin Islands (where Bel Geddes worked on it) by Sylvester L. ("Pat") Weaver, NBC's video chieftain.

Ban TV Sets—No Station

Pierre, S. Dak., Oct. 30. Television has been ordered out of all bars in South Dakota under a new ruling by the state's attorney general that video is a form of amusement. The state has a law which prohibits entertainment where liquor is sold.

Ruling has little immediate effect since there are no TV stations in South Dakota. Some few pubs, however, have installed sets for the novelty of an occasional "fringe" reception.

TV FREEZE LIFT EXPECTED ON JAN. 1, BUT NEW STATIONS UNLIKELY IN '52

Washington, Oct. 30.

With its staff driving hard to keep up with the mass of comments filed on the proposed TV allocation plan, there's growing likelihood that the Federal Communications Commission will lift the freeze on video on Jan. 1 or shortly thereafter. But whether the "unfreezing" will permit any new TV stations to get on the air in 1952 or even 1953 is uncertain.

Contrary to impressions prevailing in non-TV areas that lifting of the freeze will be quickly followed by station construction, it's pointed out here that there are still major hurdles to be surmounted before TV towers being to sprout in such virgin video territory as Colorado, Oregon, New Hampshire, Arkansas, Kansas, the Dakotas, South Carolina, Vermont and four other states.

In the first place, the "lifting of the freeze" is a loose term which doesn't take into account certain time-consuming mechanics required before permits can be handed out. Technically, it means the issuance of the final allocation plan which shows VHF and UHF channel assignments in each city. The Commission issued a proposed allocation table last March, providing assignments for some 1,200 communities, making possible about 1,800 commercial and 200 noncommercial stations. So far, over 1,000 comments have been filed in support of or opposition to these assignments and several hundred more will probably be received by the Nov. 26 deadline. When this material is digested and the pros and cons evaluated, a final plan will emerge. Applicants and prospective applicants for TV will then know definitely how

(Continued on page 36)

NBC Sifting WSM's Hillbilly Stable

Charles (Bud) Barry, NBC veepee in charge of radio programming, goes to Nashville this week to sift out some programming elements from WSM's elaborate hillbilly stable for incorporation into the network's "Minute Man" formula. This is the program pattern evolved by the web designed to compete with the transcription companies whereby affiliates are fed a variety of shows culled, with NBC sharing in the sponsorship spoils if and when the station wraps up a sale.

Thus far Kate Smith, Howdy Doody, H. V. Kaltenborn and Bill Stern have been set for the "Minute Man" scheme. Plan is to draw the other program facets from the network's o.k. stations or affiliates that have potentially bigtime talent on the roster.

Carleton Smith, station relations veepee, has been put in charge of the "Minute Man" formula, with Barry, in turn, making decisions on programs.

CBS BRASS TO COLUMBUS FOR AFFILIATES MEET

Contingent of top CBS radio execs, headed by prexy Howard Meighan, left last night (Tues.) for Columbus for the first in a series of regional meets of the Columbia Affiliates Advisory Board. Group will discuss various new sales and programming policies with CAAB members at closed meetings, which are to be for radio affiliates only (not TV).

Group includes, in addition to Meighan, pub relations veepee Lou Hausman, sales veepee John Karol, engineering veepee William Lodge, program manager Lester Gottlieb, and national stations relations chief William Schudt, Jr. They'll meet in Columbus today (Wed.), in Salt Lake City Nov. 14, New Orleans Dec. 10 and Kansas City Dec. 13. Meighan and Gottlieb will head for the Coast after the Salt Lake huddles, for several weeks' survey of CBS operations in Hollywood.

Okay KTER 150G Sale

Terrell, Tex., Oct. 30.

The FCC has granted the transfer of the Terrell Broadcasting Co., Inc., licensee of KTER from Frederick I. Massengill, Jr., and D. W. Massengill to Paul A. Wnorowski. Wnorowski purchases 51% interest in the outlet for a sales price said to be \$163,300.

WABD's \$500,000 New Biz Accents Low-Cost Payoff

Underlining the lure of low-cost television for the smaller-budgeted advertisers, WABD, DuMont web's N. Y. flagship, has wrapped up 31 contracts during the last 10 days representing more than \$500,000 in billings. At the same time, according to Chris J. Witting, the web's general manager, the network also has shown increased billings during the year, jumping from \$435,000 in January to \$730,000 in September.

Witting, pointing out that much of WABD's new business came from sponsors and agencies "well experienced" in TV, stressed that they have apparently come to agree with DuMont's emphasis on low-cost programming to provide for a low-cost-per-thousand. With competing networks putting many of their eggs in the big super-spectacles, with top-name talent, DuMont has confined itself mostly to lower-budgeted shows, which might draw lower ratings but which draw a proportionately larger audience for the low cost-per-thousand payoff.

Gross billings, which will undoubtedly pay off in an upped net for the year, means that DuMont will now have more money to splurge in new programming. Witting said he declared, moreover, that the hiked income will mean an expansion in personnel, to take some of the load off DuMont's staffers who have been carrying all the work because of the comparatively small staff.

Witting also credited part of the new business to WABD's moving its transmitter last week to the Empire State tower. Move is expected to increase the station's present coverage, estimated at 12,000,000 people, by about 25%.

Latest of the new pacts was inked with WABD by the Coca-Cola Bottling Co. of N. Y., which moved its "Bob Dixon Show" from CBS' WCBS-TV to the DuMont station. Show is slated to take over the 6:30 to 7 cross-the-board slot Monday (31). Also tying in with the biz boom was Best Foods' signaturing last week for the 4 to 6 p. m. period Sundays for "Sunday Matinee." Station also pacted with Procter & Gamble for a total of 390 spots, while Old Dutch Coffee signed for 260 spots.

Remainder of the new biz represents both spots and single-show deals.

CBS Axes TV 'Vanity Fair'; Expands 'Bride & Groom'

"Bride and Groom," aired heretofore on the CBS-TV daytime schedule on Tuesdays and Thursdays only, expands to a five-week operation starting next Monday (31) when it will take over the 2:45 to 3 strip. "Vanity Fair," currently aired cross-the-board from 2:45 to 3:30, is being axed.

In expanding "Bride," a Master-Son, Reddy & Nelson package, CBS is losing as sponsor Lehn & Fink, which had bankrolled the show on Tuesdays. It's expected that Hudson Paper will continue as Thursday sponsor, leaving the web with four days still to fill. Move represents somewhat of a coup for MR&N, since it's one of the few outside packages to be given the expanded treatment recently by CBS and also because "Vanity," which it replaces, is a house package.



BOB RUSSELL

"The Seafarer Barker"
Selling Sealtest products on "Big Top" CBS-TV.
Circle 7-5600

CBS-TV Absorbing Tint Shows, Staff; See Hypoed Sked

CBS-TV, winding up disposition of its special color programming unit last week in the wake of its decision to abandon tint TV "for the duration," absorbed its three major color shows into its regular black-and-white schedule, and also moved the majority of its personnel into b-w. Only four minor staffers were axed from the payroll. Web, incidentally, is looking at

CBS Sees Tint in Future

Chicago, Oct. 30.

Despite predictions that CBS' axing of its color television for the duration of the national emergency would halt it permanently, Adrian Murphy, prez of CBS Labs, declared here last week that the web plans definitely to resume manufacturing and broadcasting "on an even greater scale" when the present "hiatus" is over.

Speaking before the National Electronics Conference, Murphy said CBS color TV is taking a hiatus only so far as public broadcasting is concerned. Tint will continue in non-broadcast use, for military, medical and industrial purposes, he added. Murphy declared in addition that the 20th-Fox-Epidiophor big-screen TV unit, which is to work with CBS color, will be demonstrated in N. Y. early in December.

the bright side, feeling that its ditching of color has opened up over \$1,000,000 worth of time for sale to potential clients. And, with available free time rather scarce on CBS this season, the web feels it will have little trouble getting sponsors. Involved is the potentially valuable 4 to 5:45 p. m. periods cross-the-board, which have been tied up by color shows until now.

Of the major color programs, (Continued on page 30)

RCA's '51 Net in Drop Despite Record Sales

Radio Corp. of America this week reported a sharp drop in net income, despite a record high sale of products and services in the first nine months of the year. Sales during the period totaled \$421,281,782, compared with \$395,741,391 for the same span last year.

Net, after taxes, was \$18,356,841. After preferred dividends, the net is equal to \$1.15 per share on common stock. In the first nine months of 1950 net was \$33,384,637, or \$2.24 a share. Drop in third quarter sales was from \$146,957,000 in '50 to \$118,948,000 in '51.

Sept. TV Billings Top AM

Pointing up television's jet-paced growth during the last few years, total billings for the four major TV networks for September surpassed those of the four major radio webs for the first time. Advance report from Publishers Information Bureau reveal the four video webs with \$11,920,000 for the month, as compared with \$11,861,000 for AM.

Because radio had such a head start during the earlier part of the year, however, network chiefs think that TV will have to wait until 1952 to show a bigger total for the entire 12-month period. Four radio nets for the first nine months of 1951 showed total billings of \$130,904,606, while TV's total for the same period was \$83,379,619. Based on the present rate of business in both media, web chiefs predict that radio will finish the year with approximately \$160,000,000, while TV will wind up somewhere in the neighborhood of \$125,000,000.

Also significant in the PIB figures for September is the fact that NBC-TV passed NBC-AM for the first time. Web's video operation came up with gross billings for the month of \$5,381,000, while the radio side showed a total of \$3,713,000. NBC-TV alone also will not surpass NBC-AM for the entire year in 1951, again because of the head start radio had. TV web is expected to finish the year with about \$55,000,000, while NBC-AM is expected to wind up with about \$80,000,000.

PIB showed CBS-TV with \$4,178,000 for September and CBS-AM with \$4,657,000; ABC-TV with \$1,622,000, and ABC-AM with \$2,166,000; DuMont (with TV only) with \$739,000, and Mutual (radio only) with \$1,324,000.

WBKB Daytime Overhaul, Axing Of Sustainers Seen Setting Chi Pattern

Chicago, Oct. 30.

ABC-TV, Col. U Series

ABC-TV is wrapping up a discussion program to be produced in association with Columbia University. Show will be a crystal ball series in which Columbia students and profs will prognosticate on the future in various fields.

Erik Barnouw will produce for the university. Airing is slated for a Sunday afternoon spot.

L.A. TV Stations Pay \$3,000,000 For Film Buys

Hollywood, Oct. 30.

Film buys by Los Angeles television stations zoomed in the past six months, with seven channels reporting investment of approximately \$3,000,000. Last spring the inventory represented little over \$1,000,000.

KLAC-TV is pacing the spending spree with about \$850,000 spent on pix since the first of the year, including \$302,000 for package from Quality Films, \$200,000 for another package and \$100,000 for 17 Korda pix from Snader Sales.

KTTV has about \$650,000 invested, including packages from Republic and Edward Small, which cost about \$350,000. ABC's KECA-TV has about \$500,000, but isn't eager to enter any spirited bidding. KTLA has spent about \$420,000. KNBH reports a weekly net only about \$500 since Class A time is sold out as a rule. KHJ-TV hasn't an accurate figure due for the complex bookkeeping in the wake of the takeover of KFI-TV.

PATT McDONALD INTO WNOE MANAGER SPOT

Memphis, Oct. 30.

Patt McDonald, former manager here of WHHM, Memphis' LBS affiliate, has been named general manager and veepee of WNOE, 50,000 watt of New Orleans. The Louisiana Mutual outlet is owned by former Governor James A. Noe.

McDonald, who is w.k. in national AM radio circles, joined WHHM in 1946 when the Memphis outlet hit the air. He resigned his post here in May of this year to become veepee and director of station relations for the Liberty Broadcasting System under Gordon McLendon, prexy. Cecil Beaver replaced McDonald here as manager of WHHM.

WNOE is one of Mutual's strongest outlets in the south.

KUOM's Swing to Jazz

Minneapolis, Oct. 30.

KUOM, University of Minnesota's non-commercial radio station, which hitherto has concentrated on loighair music, is now broadcasting a program series of jazz for the first time in its history.

WBKB has blueprinted a wholesale reshuffling of its daytime schedule which reflects the growing realization that while the national and local advertisers are still in the market for spot and participation availabilities they're pretty hesitant about shelling out for daytime program buys. The sunlight shows that can be used as "spot catchers" are paying off whereas those formats that can only be offered for per-program sale are rapidly becoming a thing of the past.

With this in mind, WBKB general manager John Mitchell has ordered the axing of all sustaining daytime strips, effective next Monday (31). For the time being at least the Balaban & Katz-owned indie is lopping a full hour off the top of its daily schedule, opening at 10 instead of 9 a.m. Station expects to pickup at least part of the a.m. hour when it finds a suitable format for comic Ernie Simon, now under exclusive B&K contract.

Fact that WBKB, which has consistently led the field in enticing local bankrollers, has found it necessary to tighten its daytime operation is pointed to as another example that the video honeymoon is over and that the hometown buyers are becoming increasingly choosy about how they spend teevee coin.

The indie under Capt. William Eddy pioneered in the technical and production fields back in the (Continued on page 36)

Y&R Resolves 'Ivy' Dilemma on Wolff

Hollywood, Oct. 30.

The problem that nearly caused a crisis, that of who follows Nat Wolff on the direction of "Halls of Ivy" after he takes up his executive radio and TV duties with Young & Rubicam, has been amicably resolved. For a time it appeared that the Ronald Colmans would "walk" if Wolff left the show, periling the Schlitz radio billing with Y&R.

The way it is now set up, Milton Merlin, who, with his wife, Barbara, have written most of the "Ivy" scripts, will move in as actual director but on a co-producer arrangement with Don Quinn, editor of the scripts, and Ronald Colman. Wolff will continue his association with the show as supervisor, both while he is in Hollywood and N.Y., which will be evenly divided. Wolff was also active as scripter, having written more of the first 70 stories than any other of the scribes.

Wolff's frau, Edna Best, is now in N. Y. for the lead role in Celanese Theatre TV presentation of "Old Acquaintance." She later starts rehearsals for Theatre Guild's "Jane," in which she plays the name role. Her daughter, Sarah Marshall, will appear with her father, Herbert Marshall, on the Robert Montgomery TV Theatre Nov. 6 and also auditions for a part on her mother's legit.

ADVERTISERS' TV APPRAISAL

Radio-TV Coverage of Chi Political Conventions on Meet Agenda This Wk.

Chicago, Oct. 30.

In preparation for the biggest reporting job ever attempted by the radio-TV industry, network reps will meet in New York Thursday (1) with the convention committee of the Washington Radio Correspondents Assn. in an attempt to draw up space and personnel requirements for next summer's national political conventions.

The Gotham meeting is another in a long series of planning sessions to ready the industry's collective and individual coverage of the presidential nominating conclaves. Because of the advent of national teevee the Republican and Democratic rallies to be held here next July will draw the biggest assemblage of commentators, technicians and engineers ever to converge on a public event.

Because of the problems involved in assigning space and accrediting personnel the Capitol radio-TV group, headed by Willard Shadel, is working closely with the networks and Ken Fry, the Democrats' radio-TV director, and Ed Engle, his Republican counterpart, in getting the blueprint worked out as early as possible. The Radio Correspondents, comprised of the men who will have to supply the com-

(Continued on page 38)

Set Boca Frolic

Jack Cleary, currently operating at NBC as a "specialist on programming," has been designated to prepare the show which will highlight the entertainment festivities at the NBC Boca Raton, Fla., convention, starting Nov. 27.

Cleary is currently negotiating with some of the network stars to participate in the convention frolic. Usually NBC earmarks a hefty chunk of coin for the in-person show, and puts its best entertainment foot forward on behalf of the affiliate delegates.

License Denial To J. Harold Smith Upheld by Court

Washington, Oct. 30.

Federal Communications Commission was fully justified in denying a license to the Rev. J. Harold Smith, radio preacher, to operate a station in Knoxville, Tenn., the U. S. Court of Appeals for the D. C. Circuit ruled last week.

In an opinion by Judge Wilbur K. Miller, the Court said that evidence presented by the FCC "solidly supports the findings... that Smith was an expert in vituperation and vilification." Furthermore, the opinion stated, the record "left no doubt as to misrepresentation and concealment of pertinent factual information."

Case goes back to 1946, when FCC granted Independent Broadcasting Co. an AM permit for Knoxville. Shortly afterward, when company applied for an FM permit, Commission found that Smith's controlling interest (with his wife) had been concealed and held hearings on application for AM license and FM permit.

As recounted in Court's decision, the Commission "further found that Independent had misrepresented Smith's assets and had represented that he had no liabilities, when in fact he owed \$123,000; and that... the applicant had not disclosed the business interests which Smith had in the Southern Bible Institute, in a newspaper called 'Carolina Watchman,' in a program called the 'Radio Bible Hour,' and in XERF, a Mexican radio station."

"It was also found that Smith had used intemperat language in his writings, sermons and broadcasts; that he had a constant habit of attacking the honesty and sincerity of those individuals and groups who did not agree with him; that he had attempted to institute economic boycotts of persons and groups who did not cooperate with him as he demanded; and that he had constantly solicited funds on the basis of arguments of urgent need which were contrary to fact."

Court ruled that fact Independent had been issued a permit did not guarantee it a license and that revocation procedure was not necessary. Station (WIBK) went on the air in 1947.

Dorso Selling 'Perry'

Hollywood, Oct. 30.

Deal was closed last week for Dick Dorso to handle sales of the "Perry Mason" series to be filmed for teevee by Bing Crosby Enterprises. Space has been taken on the RKO-Pathe lot in Culver City for an early shooting date and first refusal goes to Procter & Gamble, radio sponsors of the detective series for the past eight years.

Dorso recently withdrew from United Television Programs, of which he was vicepres.

MOUNTING COSTS ALARM 4A REPS

Agencies are looking forward to use of more filmed programs on television and are concerned with mounting costs that are taking TV production reins out of their hands and into those of the networks and indie packagers. That was a recurrent theme at the annual eastern conference of the American Assn. of Advertising Agencies AM-TV session in N. Y. yesterday (Tues.).

Adrian Samish, AM-TV director of Dancer-Fitzgerald-Sample, said that dramatic shows lend themselves most advantageously to film and can be produced better on film than done live. D-F-S has four vidpic series, "Lane Ranger," "Stu Erwin," "Beulah" and "Mystery Theatre."

Samish said a better product is obtainable on celluloid and costs can be cut below live prices, especially if the pix are given second screenings. "Any repeat fees which film unions may legislate down the road can't amount to much more than a small percentage of your original cost of production," the D-F-S exec declared. He said there is surprising little duplication of audience in repeats.

Adman stressed that Hollywood is greatly superior to N. Y. for film work and he would "never again" lens in Gotham. He said Coast costs were cheaper and more talent is available there.

"If you're going to do a show on film," Samish said, "the agency should create it itself. Don't let the network do the job for you. The agency must assume its rightful role of creating, as it has in radio."

Erickson on Control

Rod Erickson, AM-TV manager of Young & Rubicam, also saw a need for agencies to exercise control in tele. He said that while in fall 1950 agencies produced 13.4% of shows, this fall they do only 11.7%. On the other hand, network-produced shows have increased from 35.4% to 36.2%, and indie packagers have jumped from 49.2% to 52.8%.

Speaking on live TV, Erickson said that deciding to go into live production is influenced by shows available, desire to control the stanza, the client's needs and competition for the account. He said that the agency with the live production staff and know-how often gets the business.

Erickson said there is a continued drift to network-and-agency-produced shows due to TV's mounting costs. However, he feels that agencies will continue to exist.

(Continued on page 36)

Ford Foundation's NBC-TV UN Series

Ford Foundation television-radio workshop is underwriting a series of half-hour weekly resumes of United Nations activities from Paris. Show, which will be available for sponsorship, will be aired on NBC-TV on Saturdays at 7-7:30 p.m., starting Nov. 10.

NBC has already sent its camera crew to France where it will shoot sound film daily of the UN General Assembly sessions. Celluloid will be flown to the U. S. where NBC news and special events department will edit it into the 30-minute stanza of highlights.

Project is under supervision of Robert Saudek, former ABC public affairs veepee, who now heads the Ford Foundation's broadcast activities. Saudek is looking for a prominent author in the public affairs field to narrate the series.

In event a bankroller is inked, it will be on a non-profit basis. NBC will be reimbursed for its time costs and the Foundation will be repaid the price of the production.

High TV Talent Costs Due to Agency Failure to Try New Faces—Jordan

Montgomery Credo

Television must continue to improve its program quality or it is "finished," Robert Montgomery, NBC TV executive producer, told the AAAA radio-tele. (line) yesterday (Tues.). He stressed that the industry must "never underestimate the intelligence or receptivity of the viewing audience."

Greatest mistake of Hollywood, Montgomery declared, was its theory that "the average age of the filmgoing audience is 13 years." He said that if pix were sponsored by advertisers of the 600 features turned out in a year only 15 could be considered topflight from the boxoffice and showsmanship standpoint, and worth bankrolling. Another 50 might be considered acceptable, with the remainder mediocre to horrible.

TV, he said, must avoid the mistake of looking for formulas patterning a show after a successful series, or relying solely on the star system as pix did.

Pointing out that the control of time and programs on video is interlocked with the control of talent, Wallace S. Jordan, AM-TV director of the William Morris Agency, scored "the apparent unwillingness of agencies and bankrollers to take a chance on new and untried talent." Jordan spoke at the radio-tele production session of the American Assn. of Advertising Agencies confab in N. Y. yesterday (Tues.).

Jordan suggested that sponsors and agencies should earmark a large part of their TV budgets for developing relatively new stars. While some spenders have tried new faces, Jordan said, they generally don't give them enough support and the result is often "a 13 week turkey."

Morris agency exec said that high talent costs are due to the fact that performers can't do other show biz work even when they have alternate-week or once-a-month stanzas. Mounting talent fees are also caused by competition between shows, all of which want big box-office names due to their reluctance to try less proven draws.

Stars, Jordan said, welcome the longterm network contracts for the security they provide, while agencies and spenders don't sign the talent for such longterm deals. These parts, he indicated, gives the network control of time slots, programs, etc., and this control is likely to continue for some time, unless the agencies try new faces or ink stars themselves.

CBS Now Selling Soapers, Dramas In Economy Size

Underscoring the difficulties still confronting the radio networks in selling shows despite the recent optimism, CBS signed two unique deals this week. Web pact with Pontiac to bankroll two half-hour evening sustainers (twice each) and split the sponsorship tab on a 15 minute soap, "This Is Nora Drake."

Pontiac signed to bankroll for two shows only, "Broadway's My Beat" and "Heartthrob of the Death Squad." Web spokesman explained that the deal is not like its sale of the "Red Skelton Show" on a one-shot basis to various advertisers but resembles more its summer saturation bookings, when such sponsors as Wrigley's have bought into several programs for six or eight times during the hiatus season. As such, it's the first time that CBS has carried that summer biz pitch into its regular season. In making the deal for the month of January, Pontiac gave up its option for four one-shots on the Skelton show.

As to the soap, CBS pact with Air Wick, through the Weintraub agency, to alternate as sponsor with Toni, starting Nov. 19. Toni until now has bankrolled the show cross-the-board in the 2:30 to 2:45 p.m. period. On the alternate system, the two sponsors will rotate on which gets three of the five shows each week and which gets two.

CBS, meanwhile, claims to have eight airings of the Skelton show sold on the special one-shot basis, which gives a bankroller the half-hour for \$23,500, for complete time and talent costs. Lineup includes Packard for one show and Pepper Sheets for one, but the web refuses to disclose the identity of the other six at this time.

Crosley Ups McCluskey

Cincinnati, Oct. 30.

William McCluskey, WLW-TV sales manager since August, 1949, moved up this week as administrative assistant to John T. Murphy, vice-president in charge of TV operations for the Crosley Broadcast Corp. George P. Moore, Jr., WLW-TV account executive, was promoted to McCluskey's former post.

Ballantine Into Sales Subsid Biz

Ballantine, the beer and ale outfit, has gone into the television programming sales promotion business, and is finding it a lucrative subsidiary operation.

Ballantine sponsors the "Foreign Intrigue" half-hour filmed adventure series, via J. Walter Thompson agency, in 11 major eastern markets. In addition, the brewers also control rights to the show for sale in supplementary markets.

Company makes up its own sales presentation kits, promotional hoopla, etc., with result that deals have been negotiated thus far in 10 additional markets, including some rival beer outfits that operate in midwest and other regions.

BERLE AS JESSEL SUB ON TAPED BENNY SHOW

Milton Berle will replace George Jessel as emcee of CBS' special "Jack Benny Show," to be aired Nov. 9 as a tribute to Benny on his 20th anni in radio. With the Friars feteing the comedian with a dinner in N. Y. the same night, CBS decided to tape the show the preceding night, so as not to interfere with the dinner. Jessel will be unable to come in from the Coast in time for the taping, although he'll toastmaster the dinner, so Berle was selected.

Berle is prez of the Friars which, according to CBS, made him a natural as the sub for Jessel. Web obtained the necessary okay from NBC, to whom Berle is under contract.

Rakov's WBZ Post

Boston, Oct. 30.

Asner Rakov, for many years music director of WBZ, Hub's NBC outlet, has been appointed program director for that station and WBZA, Springfield. Since dropping of station's studio band several years, Rakov has been serving as production and program consultant for the station.

Toscy Set For TV 'Spectacular'

Arturo Toscanini is being incorporated into the NBC-TV formula of "Spectacular" presentations, whereby the network sheds out-of-the-ordinary fare under commercial auspices, with regularly scheduled shows bowing off for the occasion. Toscanini has been set for at least one full-hour concert on TV this winter, with the NBC Symphony Orchestra. In this instance it will be a simulcast for the two-way AM-TV pickup. Exact date hasn't been selected yet. Sponsorship negotiations are currently on. His opening concert Saturday (3) is also being televised.

ASR, EXITING ROB'T Q., BLASTS CBS-TV TACTICS

American Safety Razor Co., sponsors of the Robert Q. Lewis "Show Goes On" on CBS-TV, yesterday (Tues.) notified the network it was cancelling out, as of Dec. 8, and in doing so accused the web of "high handedness" and refusing to cooperate. CBS is anxious to recapture the Saturday night period and is planning a super-type production to compete with NBC's Sid Caesar-Imogene Coca show.

ASR recalled, too, that it received the same treatment when it occupied a Thursday night TV berth, with CBS yanking the Lewis stanza from that period to make room for the "Amos 'n' Andy" program. Otherwise client wanted to continue with package.

Prestone's Grid Buy

Prestone has bought "Football This Week," syndicated vidpic series, for 23 markets, in one of the largest purchases of a filmed show on a spot basis. Agency is William Estly.

"Football," produced by Norman Sper and syndicated by Station Distributors, gives forecasts of each Saturday's college grid games. It is also sponsored by other bankrollers in 14 additional markets, for a total of 37 stations carrying it. Two versions are being made, one with Prestone plugs and the other an open-end package for use in the non-Prestone cities.

WHAT IN THE WORLD?

With Dr. Froelich Rainey, Dr. Schuyler Camman, Dr. Carlton Coon.

Producer-Writer: Robert A. Forrest.

Director: Joseph L. Tinney, Jr.
30 Mins., Sun. 4:30 p.m.,
CBS-TV, from Philadelphia.

Shown only locally last season, "What in the World?" anthropological quizzer, is now one of WCAU-TV's originations for the CBS-TV network. Intriguing relics from the University of Pennsylvania's Museum are displayed before a panel of three experts, all volunteers, two of them regulars and a guest. At the session caught in addition to the regulars Dr. Schuyler Camman, Orientalist, and Dr. Carlton Coon, authority on the Middle East, the panel included Dr. Duncan Strong, of Columbia University and a noted authority on anthropological lore in Central and South America.

Moderator is Dr. Froelich Rainey, director of the University Museum, who queries the experts and appraises their answers. Viewers are informed about the nature of the exhibit by an offstage voice. Faced with some of the most exotic articles ever lensed, the anthropological sleuths wear a "what-in-the-world" expression, but they usually track down the object, identify it and track down the period in which it was made with astounding accuracy. To the layman even their near misses are amazing and even more interesting is watching the scientific mind at work. The ease and absorption of the professors, accustomed to thinking on their feet and before large groups, results in unself-conscious performing that adds up to good spontaneous TV. Professors, also, like to look their best before the cameras, as evidenced by Dr. Strong's getting out his specs in a Peruvian hairpin (circa 1,000 A.D.) puzzled him momentarily.

The when, where and why of countless diggings is better understood by viewing the results of these archaeological expeditions, and the comments of the professors lend the program intellectual excitement. The objects range from pottery 5,000 years old unearthed in Iran, to a breastplate worn by the dacot warriors of Anasazi in the last century. Program is showily presented with bubbling fumes of dry ice lending universal appearance, and the objects emerging through clouds on turntable. Of note is the interesting lighting by David T. Jones, which heightens atmospheric quality. Gagh.

SHOW HOW MUCH YOU CARE

Directors: Burt Blackwell and Bob Pilkington
30 Mins., Mon. (22), 10 p.m.

Sustaining
WHAS-TV and WAVE-TV, Louisville

Brainchild of Bob Elverman, Community Chest publicizer, town's two TV outlets got together for a bangup show, contrived to pool their efforts in the interest of public service, which in this case was the Red Feather campaign. Both WHAS-TV and WAVE-TV enlisted the talents of practically every performer on their staffs, and the gimmicks for switching back and forth from one station to the other were plenty original, and came off without any hitches whatever.

Message of the Red Feather was gotten over by means of indirect personalized plugs, and opened at WAVE-TV with Pee Wee King and His Golden West Cowboys on the set ready to start their show. One of the boys hit the jackpot in a coin machine, whereupon the rest of the crew said "You can give that to the Community Chest." Some clever switching was made. For instance, Bud Abbott at WHAS was twirling a rope, and said "I'm going to lasso that guy," whereupon the WAVE picture came on with one of the boys bound with Abbott's rope. Another was a gimmick where WAVE-TV was holding auditions for talent. On the cue, "That guy sure laid an egg," one of the performers picked up a real egg and threw it at the camera, spattering it over the entire area. Then the WHAS picture came on, with Tom "Cactus" Brooks wiping a spattered egg from his face and mustache.

Producers of the show believe that this was the first time that two TV stations cooperated on a joint production effort, and the Community Chest Drive provided the opportunity to both stations to do their stuff, and talent seemed to have a lot of fun in the doing. Switches and dissolves on the various cues were well handled, and this show could well show the way for others to combine their facilities and talent for worthy causes. Ward.

Tele Followup Comment

Film industry, which has been breathing more easily recently about TV's competitive threat, may have to start worrying again if video can come up with a few more dramatic offerings such as Noel Coward's "Still Life" last Friday night (26) on CBS-TV's "Schlitz Playhouse of Stars." Story was the one made into a fine British film several years ago, under the title of "Brief Encounter," by J. Arthur Rank. TV version, while it necessarily couldn't have as much scope as the film, projected just as much mood and emotion and, to compound the score, it co-starred two film names in Margaret Sullivan and Wendell Corey. It's the use of top film names in sock video drama that might cause Hollywood to sit up and take notice once more.

Story, about two married, intelligent people, meeting by chance and falling in love with each other, was played tenderly by the cast under the smooth direction of Frank Telford. Coward's yarn was excellently adapted by Robert Anderson to retain all the feeling and pathos of both the original and the film within the somewhat narrower confines of TV technique. Only criticism, and it's a minor one, is that Anderson went overboard on some of the long, endearing speeches made by Corey to Miss Sullivan. They gave certain parts of the show a somewhat saccharine quality. Aside from that, though, it was intelligent, adult drama, to be numbered among the best shows seen on TV.

Miss Sullivan turned in a top-drawer performance, building her characterization smoothly and effectively until the payoff, when she was forced to sit in the stark railroad station lunchroom and listen to a garrulous neighbor while her lover walked out of her life. Corey, too, registered solidly, matching Miss Sullivan's fine work in each scene. (Duo teamed last year, incidentally, in "No Sad Songs For Me," a Columbia film.) Supporting cast, neatly utilized by Telford as counterpoint to the main story, was standout, including Bibi Osterwald, in a rare dramatic appearance, as the luncheon manager; Ruth Gilbert, with that Brooklyn accent, as the waitress; Henry Jones, as the station manager, and Fred Wayne, as the sandwich-hawker.

Telford, who doubled as producer, and exec producer Felix Jackson, lined the show with top mountings, including the sets, music, camera work, etc. And, as usual, those Schlitz commercials were sock, to round out the hour. First plug pulled a fine switch on the obvious by fading into a TV screen, supposedly tuned to "Playhouse," while the announcer's voice suggested that, "during the commercial, why don't you go into your kitchen and get a bottle of Schlitz?" In all, one of video's best.

The "Alan Young Show" will make a more potent visual bid for eastern attention when it gets live beaming from Hollywood starting Nov. 6 over CBS-TV. For two seasons now it's been traveling the ineptoscope route via the kines, affording only comparatively unfamiliar fuzz to eastern time zonites. The cross-country relay will be confined to the Esso-eastern sponsorship; Kroger's bankrolls in midwest and contiguous areas, where show will remain kinescoped.

All of which is lead-up to fact that last Thursday's (25) half-hour might just as well have been on AM; or nearly so. The imagery is still its worst feature. As such, it's competitively a near-zero effort.

On the format side, it's doubtful whether many people nowadays are interested in the history or composition of Bob Crosby's Original Bobcats, brought together for this occasion. For the records, the Dixieland 1936-born combo lined up on this stanza with Billy Butterfield (trumpet), Eddie Miller (sax), Matty Matlock (clarinet), Bob Haggart (bass), Nappy Lemare (guitar), Ray Bauduc (drummer), Jess Stacy (piano) and Warren Smith (trombone). Outfit broke up in '41. Idea was to show them in a hoked-up collegiate setting, with Crosby and Young as studies in the flashback.

The biggest gag revolved around Young's long underwear. The studio audience was in stitches, especially after a play on the word drawers. Young & Co. must go on the theory that they operate in a vacuum—and maybe they deserve to with such low-grade comedy. The Bobcats rendered an indifferent "March of the Bobcats" and a not much better "99 Out of a 100 Wanna Be Loved." Crosby (who

still thinks references to brother Bing are mirth-provoking) vocaled on latter job and the siders got closeups for their sole licks.

The last half sketch was rigged in a dentist's office. The usual shenanigans ensued as per such a vintage setting. It was all very tired—very tired indeed. In the commercial, the star asked viewers to say "Alan Young sent you." Does that get it for you wholesale?

Eddie Cantor teamed with Cesar Romero again for his "Colgate Comedy Hour" stint via NBC-TV Sunday night (28) to come up with a pleasantly amusing show. As in his season's preem for Colgate several weeks ago, the comic and Romero indulged in much low-down spats, with most of it paying off solidly. Show originated from Hollywood, giving Cantor an opportunity to take viewers on a watered-down Cook's tour of the town. With the whole show based on a "Hooray for Hollywood" theme, he played his skits and production numbers against sets representing Grauman's Chinese Theatre, Beverly Hills Hotel, Coconut Grove, etc.

Comic also revived his "Maxie, the Taxi" character for the first time this year, grabbing off some yocks with Romero and his "mother," (Verna Felton), showing off their droll-whistling proclivities. He also drew laughs with the old-hat but still good satire on a Hollywood kid star. In this one, Cantor played the 22-year-old "Baby Bobby," with Romero as his mercenary father and columnist Shellie Graham playing herself in an interview with the kid. For the Coconut Grove finale, Cantor, Romero and the Caprino Sisters, a vocal quartet, ran through a medley of current pops, best of which was the Cantor-Romero funstering with "Too Young."

Caprinos displayed okay TV potentialities, with their tunes, scoring best with a Spanish number. There was also a good production dance in the Grauman's Chinese lobby. And, as Cantor evidenced in his first show from Hollywood, the TV shows emanating from the Coast can find plenty of luscious-looking dolls to brighten up the video screen. Comic used a number of them to impersonate famous film femmes in another production number, which also came off well. Al Goodman's orch backed the show nicely and Dick Barstow set the dance numbers.

Goodyear, alternating with Philco in sponsoring the Sunday evening drama series on NBC-TV, came up with one of the comedy highlights of the series with Wally Cox taking the lead in "The Copper" by David Swift. Cox is an offbeat comic and in appearing in this equally offbeat yarn, it was a combination that got a steady stream of yocks.

There was a touch of fantasy and a convenient disregard for many details in this session. These deflections didn't matter any toward achieving a smooth ultimate result.

Tale had Cox cast as one of those characters who fouls up anything he attempts. He wants to be a policeman and the precinct captain agrees to his application just to get him out of the way. Because of a resemblance to a notorious criminal, he's chosen for an assignment in which he's to be arrested and put in a cell with a criminal so that the whereabouts of a sum of money can be learned. Situation is complicated by the fact that the warden isn't notified of the plot and proceeds to carry out sentence which includes a murder rap. Cox with his usual predilection of snafuing otherwise smoothly flowing events, destroys the electric chair. When the warden is notified, the guy is a national hero.

The story was punctuated with some excellent incidents, which included a Shakespearean-spouting con, an explosive police sergeant and a psychiatrist, who probably could stand some treatment himself after a session with Cox.

The enactments, sets and Delbert Mann's direction was excellent.

"Foreign Intrigue," film series lensed entirely on location in Europe, has become one of the more imaginative and skillfully-presented vidix shows on the air since its preem several weeks ago. Most of the credit goes to triple-theater Sheldon Reynolds, who serves as writer-producer-director on the series, and to Jerome Thor, who stars as the American correspondent overseas. Two of them made their mark together in live TV as writer and star, respectively, of several of the CBS "Danger" shows last sea-

son, and so jumped at the chance to go abroad for the Per Scheutz package.

Stanza last Thursday night (25), aired in N. Y. via WNET, the NBC flagship, showed Reynolds to have a masterful touch with his lenses to help build the mood. With a little reining on his eagerness to use a trick effect merely for the trick and not for the action, he could become one of the best in the business. Story, about international smugglers utilizing a concert artist's pet piano to stash away their loot, was lensed mainly in the American zone in Berlin, with the authentic locales adding to the impact. Yarn in itself was slightly contrived but made for suspenseful viewing, as Reynolds played off the classical music against the story for the trick denouement. Thor, backed by a fine cast recruited from Europe, again scored with his incisive thesping.

Series is being sold on a spot local basis throughout the country, via J. Walter Thompson agency, with Ballantine's sponsoring in 11 markets. Plugs for the brew were okay, with JWT wisely holding that synopacted jingle, utilized during the baseball season, until the finale so that it would not break the mood of the story.

What even some of the most knowing competitive TV programmers appear to ignore in connection with "Toast of the Town" is emcee-producer Ed Sullivan's fine hand when it comes to marquee & merchandising in tandem. One week the CBS Sunday at 8 frame will be straight vaudeo; another week it will mate the latter with production; some Sundays it will be almost strictly a try at novelty, abracadabra or routine hand-shaking. But virtually every week there's a solid topical kick, usually on the sports side that has had the benefit of topline advance attention.

This could easily be the "former" sportswriter's not-so-secret but little recognized weapon for viewer pull. Maybe it's co-producer Mario Lewis' coup d'eteeve, but anyway it all redounds to the benefit of "TOT" and, by indirection, the sponsoring Lincoln-Mercury.

Last Sunday's (28) hour block, for instance, made capital via audience and stage appearance of Rocky Marciano, kayser of Joe Louis. A few weeks ago, Sullivan's big berth was a collection of star baseball ivory from the then fightin' it out Yanks and Glants. If a chess player made international headlines, chances are Sullivan would be in there pitching with his best king's gambit forward. As for Marciano, he made a surprisingly juicy entry, being well spoken and with lotus poise. His tribute to the Brown Bomber added to the score, after some innocuous muscular byplay between Sullivan and the fighter. Very good was a series of N. Y. News' stills pin-pointing strategic punch sequences.

Rest of show was strangely so-so overall in the face of some fine acts. Maybe it was the poor pacing, plus the continuously low-grade commercials. Best scores were racked by pianist Carmen Cavallaro, wire performer Harold Barnes and comic Mickey Dean. Cavallaro's "Deep Night" mood piece was beautifully etched to a Latino troupe's t.e.p. background. Pushing the old standards, he gave "Tea for Two" as most requested on his tours. The split-screen panings on latter were exceptional.

Dean's domestic life impressions started slowly, got warm midway and real hot thereafter. Barnes was real oomphy in ballet on the wire. Howell & Bowser, Negro singing comics, were pleasant to take. Morton Downey, opening show with "Downey's Irish Club" that was a peg for Irish dances and such, plus singer's solo entries, including a spiritual, was just another booking. Anne Jeffreys closed program with a production number that seemed to divide emphasis between an adagio troupe and her chirping.

DuMont's "Johns Hopkins Science Review" took a much-needed step forward in its program format Monday night (29) by dramatizing part of the show. Injection of the drama, even though it was sometimes inept and ineptly played, gave the program added production values, which came as a welcome change after some of the dry classroom lecture techniques utilized previously on the series, which is the first major network attempt at purely educational video. A little more polish of the technique now would provide the slight sugar-coating

HERMAN HICKMAN SHOW
Producers: Jack Hurley, J. Frank Bean

Director: Dave Harris
15 Mins., Fri., 7:30 p.m.
NASH MOTOR DEALERS
WNHC-TV, New Haven

Maybe it was just the particular telecast caught, but to this viewer the Herman Hickman Football Show offered practically nothing that couldn't be conveyed just as well via radio. If other programs are on a similar level, then the "show" doesn't warrant the added cost of video.

Boiling the program down to segments, major portion of time is allotted to a "Prediction Board," with Hickman prognosticating about 10 games in the following day's lineup. Although there's a shot of the board, with opposing teams listed, the actual worth of this part of the program is in Hickman's choices, an angle that would come across equally well minus the visual setup.

An opportunity to cash in on the sight angle is fumbled during a "question and answer" period. One question asked was, "When the ball is kicked, why do the players sometimes just gather around and not touch it?" The verbal answer on this one was so complicated that even this fairly sports-wise viewer didn't get it at all. Had there been a brief blackboard explanation, favorable reaction would have increased markedly. Also, a completely irrelevant question, "Who were the Old Contemptibles?", was rung in. The answer that they were a group of fighters in the Battle of the Marne seemed to have little connection with a football quiz.

Method of announcing questions could be improved. They now come in as "(Name of a Nash dealer in Connecticut) wants to know . . ."

There could be more participation interest if it were, "Joe Touchdown of Hartford, through (dealer's name) wants to know . . ."

Hickman's percentage of right guesses has been high, but here again, it would be just as high with gab exclusively. Bone.

BIG SEVEN FOOTBALL

With Jack Drees, announcer
Producer: Sportsvision, Inc.
60 Mins., Wed., 7 p.m.
PHILLIPS PETROLEUM CO.
WDAF-TV, Kansas City
(Lambert & Feasley)

Football tussles of the Big Seven Conference carry a heap of interest in the midwest sales area covered by Phillips Petroleum, and company is seeking to use this interest on television via filmed versions of the important game of the week. Game is caught on Saturday, given the editing and commentary, and furnished for broadcast early in the week. It's carried by a number of TV outlets in the midwest, games being seen in Kansas City via WDAF-TV on Wednesday nights.

Series gains attention from fact that it is the only filmed football offering on the schedule here, and from the usual avid conference followers. Value is somewhat lighter this season, however, as the conference race hasn't the steam of the past couple of years. Still Big Seven games in this area always have a large following, and Phillips easily should be reaping its reward on the venture.

Filming is handled through Sportsvision, a Chi outfit, with Howdy Williams, veteran cameraman of the area, assigned to the games. One hour version comes up closely clipped to give the viewer as much of the essential play as possible. Games caught include Kansas-Oklahoma, Kansas-State-Iowa State, Colorado-Kansas, and others. Camera work is capable and the package is professionally good, processing being done in Chi. While some of the color and glamour of the game-side seat are missing, these versions still are the next best thing to seeing live TV pickup or the game itself. Viewer interest is strong enough even in this mediocre season, and series ought to be a regular each year, at least until TV pickup facilities are more workable at the game sites. Quinn.

which can make this program extremely palatable to viewers.

Stanza, titled "Convicted by Microscope," depicted in okay fashion the intricate and often fascinating work done by police department scientists in solving crimes. Fictitious story had a murderer, who was also a hit-and-run driver, convicted purely on the evidence unearthed by the police experts. Actual technicians from both the Baltimore and Maryland state police appeared to explain their work in connection with the crime. Cameras came in for some good close-ups of blood tests, ballistic tests and other things visible only under a microscope. Show originates via WAAM, DuMont affiliate in Balto, and is narrated by Lynn Poole, of the Johns Hopkins staff.

SPENCER ALLEN AND THE NEWS

With Frann Weigle
Director: Steve Fontana
15 Mins.; Mon.-Thurs.-Fri., 6:30 p.m.
WALTON MOTORS
WGN-TV, Chicago

(Rockin' Irving)

Spencer Allen's early evening newscast, bucking as it does the CBS Douglas Edwards news round-up might score stronger if more emphasis were put on local happenings. Segment seen (26) was devoted entirely to national and international events which may have been dictated by the running of the news that day. But the local gabbers, especially those competing directly with web commentators, could make a better effort to give their shows a hometown twist.

Content aside, Allen is a competent speller who displays a broad grasp of current events. He "ad lib" his copy from just quickie glances at his notes in good style. He was buttressed with some clear still news pix and the now-standard map of the Korean battle front.

Frann Weigle works the commercial puffs and takes over for the weather report and a rundown of the race results—latter is an incongruous element in the news show format since it's aimed strictly at the "boys" with a couple of bucks on the line. Dave.

ARMORED CENTER IN REVIEW

With 158th Army Band, Wynn Murray, Sgt. Arnold Edwards, Pvt. Sean Meany, Pfc. Jack Mills, Bob Carris Trio, Danny Fitzgerald, Pfc. John Craig, Capt. John Raby

Producer: Pete Katz
Director: Larry Jackson
30 Mins., Sun. 3 p.m.
Sustaining
WHAS-TV, Louisville

About 30 miles from Louisville, due south, is the big Armored Force Center, with several thousand trainees going through the toughening up process preparatory to adding their weight to Uncle Sam's fighting forces. It's also the site of the Fort Knox gold vaults, which the public doesn't see. But there's plenty of talent gold at Knox, as shown by the "Armored Center in Review," seen and heard Sundays at 3 p.m. from the WHAS-TV studios.

Show gets off to a brisk start with montage shots of some of the big tanks on the reservation, then back to Capt. John Raby, m.c. who has a briskly military, yet friendly approach to the cameras, introducing the various turns. Show doesn't follow any particular script format, but is a succession of turns with military personnel, most of them with pro backgrounds. To set the record straight, all entertainers on the show have full-time military duties, so taxpayers needn't do nips at the prospect of uniformed personnel putting on a Sunday afternoon TV show. Rehearsals and show are all extra curricular activity, and on their own time.

Treering off are Pvt. Sean Meany and Pfc. Jack Mills, with a beautiful white horse (the General's), singing a song of the old cavalry "Hit The Leather and Ride." Then "Button Up Your Overcoat," nicely vocalized by Pvt. John Craig, Corp. Marion Hall, femme, soft-voiced warbler, had nice production background for her tune "Lonesome Gal," with slick two-piano accomp.

Wynn Murray, former w.k. in Broadway shows, radio, and better night clubs, and an "Armored Center Review" regular, received solid instrumental background for her torching of "When Your Lover Has Gone" and "Great Day." As a novelty, Danny Fitzgerald did a Danny Kaye impersonation, simulating with recorded music "Anatole of Paris," and very good, too. Another routine, possibly more to the liking of G.I. personnel than civilians, was that of Sgt. Arnold Edwards, titled "A Soldier's Gripe." Content of this was a little on the rough side for home viewers.

The 18-piece 158th Army Band came through with "Continental" and other standards, with neat camera work on the part of the WHAS-TV camera crew.

Capt. John C. Raby, m.c. of the show, was formerly on the "Captain Video" TV stanza, and handled his chores with a professional flair. Pete Katz, WHAS-TV producer, wrapped up component parts of the show with a slick band. Armored Center show shapes as among the tops in local TV production in this area, and rates a good viewing audience on the WHAS-TV channel. Fort Knox Post special services rates a bow on this one, too. Wied.

THE UNIVERSITY OF DETROIT ROUND TABLE

With Dr. Tibor Paya, others
Producer: Lanny Pike
Director: Ralph Rust
30 Mins.; Sun., 1:30 p.m.
WJBK-TV, Detroit

If the first program this season of the University of Detroit Round Table is any criterion of what is to come, then it faces an insurmountable time obstacle for it is in direct competition with WWJ-TV's famed University of Michigan Television Hour reviewed in VARIETY, Oct. 24) an educational program that is so much better than no comparison is possible. In addition, the hour-long U. of M. show has the added help of beginning a half-hour earlier than the U. of D. program. It is extremely improbable that anyone interested in education would turn the dial half-way through the U. of M. program to pick up the U. of D. show.

In contrast to the U. of M. program which relies on lectures and demonstrations of regular academic subjects, the U. of D. program consists of round table discussions of current events and problems by faculty members and representative laymen.

The first program this year dealt with this timely subject, "What Is Happening in the Middle East." Dr. Tibor Paya, head of U. of D.'s political science department, was the able moderator.

On his panel were Edward B. Dawson-Moray, British consul in Detroit, Dr. Hartman A. Lichtwardt, medical director of Women's Hospital here and a former medical missionary to Iran; Nasar G. Bodiya, Arabic instructor at U. of D., and Stanislaus W. Budzinski, lecturer in foreign trade at U. of D. Dawson-Moray and Dr. Lichtwardt were the only contributors of understandable opinions on the subject. Dawson-Moray said Middle East troubles were caused by "irresponsible nationalism" and "religious fanaticism," while Dr. Lichtwardt said the trouble arose because the nations did not have capable leaders.

The other two, Bodiya and Budzinski engaged in lengthy educational double-talk embodied in many-syllable words that added up to nothing—standard procedure for professors who have not sufficiently prepared their lecture and are stalling for time. In addition both Bodiya and Budzinski scrambled the English language so badly that any understandable opinion that might have escaped by error from their lips was totally lost to the audience.

This reviewer has three recommendations: Change the time of the program; Dr. Paya should insist that his colleagues at the university come prepared for the discussion; professors should take care that their English is at least up to sophomore standards. Ted.

STAG AT EVE

With Beth Norman, Paul Speegle, others
Producers: Raymond L. Sines, Beth Norman

Director: Dave Kees
30 mins., Thurs. 9:30 p.m.
D. E. SANFORD CO.
KPIX, San Francisco

This purports to be a conflict of wits and opinion between a moderator and a panel of four of the opposite sex. Generally (three weeks of four) the moderator is Beth Norman. Approximately every fourth week the chore falls to Paul Speegle. On their respective off-weeks the moderator becomes part of the panel. To gauge the caliber of the talent, show caught had a manager of a bakery department, a sales manager of one of the sponsor's agencies and an opera singer on hand.

Type of questions doled out are typified by "Should Husbands Eat Out?" "Should Woman Pay Alimony?" "Why Does a Man Have to be Captain or He Won't Play?" and more of the like.

Aside from its overall superficiality, its aimless comedy and uninspired chatter (contributed generously by Miss Norman, and adequately by Speegle, whose considerable talents go awry under the strain) the chief drag on the sad scene is the verbal rubbish tossed in by the panel guests who, obviously having little to say, say it at great length and with little conviction.

To further reduce the l.q. content of the melange Miss Norman succeeds in victimizing the video-viewers by imposing the dullist, oldest, most supercilious quips, jokes and sallies to give the sum total an aura of vigorous banality.

Commercial is of usual demonstration type showing a kitchen appliance in the act of concocting a recipe. Ted.

OUT THERE

With Wesley Addy, Robert Webber, Augusta Dabney, Harry Hess, Michael de Marais, Robert Allen, Jack Bittner, Richard Snider, John Straub, Stewart Bradley, Charles Welch, Liam Dunn, Jim Holland
Writers: Elihu Winer, Andrew McCullough
Producer: John Haggott
Directors: Byron Paul, A. McCullough

30 Mins.; Sun., 6 p.m.
Sustaining
CBS-TV, from New York

Hollywood has been wrestling with science-fiction themes for the past year with good results at the boxoffice. Thus it was only natural that TV should give interplanetary subjects a whirl on an adult level in addition to juvenile space-ship serials which, of course, have long been beamed on video.

In "Out There," which premiered on CBS-TV, Sun. (28), the net got its new science-fiction series away to a good start from a technical viewpoint. Storywise was a different matter, for the yarn chosen for the initialer was too similar to the plot used in 20th-Fox's current release, "The Day the Earth Stood Still."

Both "Out There" and the 20th film deal with a warning handed the earth to stop its war-making with atomic weapons, rockets, etc., or face destruction. Ultimatum is posed by representatives of forces from other planets who guard the peace of the universe.

Adapted by Elihu Winer and Andrew McCullough from a Saveatop story by Graham Doar, the CBS-TV melodrama had a patrol ship from the "Intergalactic Council" capture an Army Air Force captain who's ventured 100 miles into space in a rocket. His return to earth coupled with a detestation of the space-ship officer to spare the globe from attack provided excellent suspense.

Films of actual rocket takeoffs were neatly integrated with interior scenes done in the studio. Cast caught the flavor of the piece under the crisp direction of Byron Paul and Andrew McCullough. Robert Webber was suitably intrepid as the Air Force captain. Wesley Addy gave a note of authority to the patrol ship officer role and Augusta Dabney turned in a good portrayal of a wife distraught when her husband failed to return from space. Long list of players gave good support.

A CBS-TV package created by Donald Davis, "Out There" each week will present a complete story within its allotted half-hour air time. Script material will be culled from originals, books, science-fiction pulp mags and other sources. Preem show demonstrated that the net's technicians can supply realistic effects for the scientific atmosphere. What's needed are some fresh plots. Gilb.

FOOTBALL SCOUT

With George Svendsen, P. B. Juster, Bernice Wren, guests
Producer: Sherman Headley
Director: Headley
30 Mins.; Sun., 1 p.m.
JUSTER BROS.

WTCN-TV, Minneapolis
This 30-minute show, sponsored by one of the town's leading male clothiers, Juster Bros., precedes the live telecast of professional league Bears and Cardinal football games out of Chicago each Sunday during the gridiron season. It's built to order for its spot and packed full of interesting dope for the gridiron fans who, at this time of the year in this football hotbed, include most of the male population.

It has an added original and ingenious commercial gimmick that actually enhances its entertainment value and provides human interest. The Juster Bros. cameras catch a number of more or less well known local male citizens at the Minnesota games or elsewhere during the preceding week. The still pictures, showing what the men are wearing, flashed on the living room screen during the program, provide a non-irritating commercial which isn't at all hard to take, especially if the viewer is concerned about his appearance and thinks he himself or some of his friends and acquaintances might be among the subjects. The accompanying P. B. Juster and Bernice Wren descriptions of current styles generally did not seem obtrusive at all. And who knows, the stunt may have the effect of helping to keep Minneapolis males better spruced up because—who can tell—anybody is likely to get within the Juster camera range and go on the clothes griddle.

George Svendsen, former Minnesota and pro football star and coach, handles his assignment as narrator exceptionally well. Entirely at ease and as fluent as a Durocher protesting a decision, he

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VICTOR BORGE SHOW

(All-Star Revue)
With L.auritz Melchior, Vera Zorina, June Hutton, Phil Leeds, others
Producer-director: Joseph Santley
Writers: Joe Stein, Arnold Horwitt, St. Rose, Danny & Doc Simon, Herb Sargent, Stan Burns
60 Mins., Sat., 8 p.m.
Participating
NBC-TV, from N. Y.

Victor Borge, who had his own half-hour on NBC video last season made his debut in the NBC Saturday night lineup and impresses that he can still offer a literate session of comedy with the full-hour running time—a small handicap, for this pianist-comic.

Borge is an excellent satirist both musically and otherwise. He has an excellent sense of humor which he can translate in terms of the AB or in solo gab and sketch routines. An excellent example is his ribbing of European television programs which utilizes U. S. formats. He did a takeoff on the Ed Sullivan show. Borge played Ed "Silverman" and under the heading of "Movietime Europa" implored the audience to "please go to a movie." Exhibits may resent this gratuitous plea since film biz is now comparatively strong at the b.o. and probably doesn't want these left-handed plugs. But it was still a funny bit.

Borge was given a strong assist by his fellow Dane Lauritz Melchior, who is rated among the top Wagnerian tenors. His rendition of "Prize Song" was worthy of kudos and his comedy gab was okay.

The major disappointment was Vera Zorina's guesting. She's an excellent dancer, but her routines didn't particularly show her to best advantage. The long shots gave an inkling of her terribility, but closeups were little more than a study of facial expressions. She was assisted by a pair of boys in one number, but there was little sparkle in that bit. June Hutton did okay in a single number.

Borge will go to great lengths to get a laugh as was evidenced in the bit in which he played the piano while the instrument was disappearing into a pit. At the end of the scene he was standing on his head. He's worthy of continuing on this cream time. Jose.

HOSPITALITY HOUSE

With Joan Lorry, Steve Hall Trio, Ernie Tetrault
Director: Gordon Tuell
15 Mins.; Sun., 10:45 p.m.
UNION-FERN FURNITURE CO.
WRGB-TV, Schenectady

Joan Lorry, who held a spot on the NBC "Open House" with Jerry Lester, is now featured on a furniture chain's local program. Shot versus hit rocky moments. The set and/or furnishings caused shadows, one of which cast a disconcerting diagonal line across Miss Lorry's forehead in her first number and part of the second. Camera work lacked the necessary tightness, and, to make matters worse, Ernie Tetrault fluffed badly in two commercials.

Miss Lorry sang quite well, especially on "September in the Rain," but she did too little direct warbling into the lenses and did not sufficiently intimate herself. Gesturing also became a shade too obvious. Good looking, likeable gal is capable of a solid performance. Steve Hall Trio acquitted itself creditably. Jaco.

PUBLIC HEALTH IS PEOPLE

15 Mins.; Thurs., 10:30 a.m.
Sustaining
WRGB-TV, Schenectady

The vital subject of public health is properly given consideration on WRGB-TV and WGY (via a transcribed rebroadcast at 8:45 a.m. Saturday) in a new program sponsored by the Tuberculosis and Public Health Assns. of 11 Capital district counties. It features panel discussions and talks by doctors and laymen who are authorities in that field. First originations were concerned with tuberculosis. Other diseases will be spotlighted via the same technique.

Block viewed had Dick Dickinson, of Saratoga County as moderator. Dr. Harry Patterson, of Potts Memorial Hospital at Livingston, Marie Louise Satterfield, occupational therapist at Albany Hospital, and Mrs. Helen Doolittle, nurse at Pawling Sanatorium near Troy, as participants. Group adequately and authoritatively, within the time pattern, covered the rehabilitation and therapy side of tuberculosis. Participants had reference notes, but they seldom looked at them. A different table grouping and sharper cameraing would be advisable. Jaco.

FRED ALLEN SHOW

(Sound Off Time)
With King Calder, Ann Crowley, Art Carney, C. J. Olsen, Jr., Writers: George Oppenheimer, Bob Weiskopf, Phil Sharp, Jack Creamer, Eva Wollan, George Moxel
Director: Warren Jacober
Producer: Ezra Stone
30 Mins.; Sun., 7 p.m.
CHESTERFIELD
NBC-TV, from New York
(Cunningham & Walsh)

Fred Allen's back as a regular in television (this time rotating with Bob Hope and Jerry Lester on the Chesterfield-sponsored "Sound Off Time") and he's still groping for a formula to adapt his comedies to video. A stable of six writers, plus the inspirations of Robert Benchley, S. J. Perelman and Dorothy Parker failed to spark the new Allen in his season's bow on Sunday (28).

When his initial hour-long series came a cropper last year, Allen and NBC's TV impresarios resolved that the comic's future in the medium lay in a half-hour "book" show. Taking his cue from there, Allen is now heading up a "sketch type" show—built around a flimsy story thread—with an assortment of comedy vignettes from the works of Miss Parker, Benchley and Perelman. The intent has merit for at least it's a departure from the heavy-laden "production" shows which previously seemed to dwarf the unique Allen talents.

Unfortunately, the new approach, designed to bring out the "real Allen," was short on sock humor. Translating the works of three of America's outstanding humorists to video, a la Allen, even left some doubt as to the stature of the writers he borrowed from. It was neither genuine Parker, Benchley or Perelman, nor workable TV. Actually, the very subtleties and distinctive qualities that created for these writers their unique gifts were lost in this combination, as were the deadpan, unemotional Allenesque trademarks.

There's still a hangover of the Allen barbs against television, ad agencies, etc., which actually backgrounded the whole story thread, but they had no bite and were just used as cohesive verbiage to bring on the skits. Allen, for example, is spotted in front of the Public Library, which, he explains, is now deserted because of TV. Inside he finds a despondent TV producer desperate for new material. Allen dusts off some unused volumes (Parker, Benchley, Perelman) to solve the dilemma. Whether he picked up the right books for TV is a moot point, but certainly he didn't pick the right ones for Allen.

Perhaps the ironic tipoff is that the TV producer in question wasn't sold on the adaptations but went while hog for the Chesterfield "Sound Off" commercials. Rose.

STREET SINGER

With Julio Mario, Shirley Dean
Director: Scott Young
15 Mins.; Wed., 10:30 p.m.
NATIONAL STORES
WBKB, Chicago

Here's an example of how crowded at least one of the Chi tele stations is for space. It's another sidewalk remote using the same roped off section of State St., canopied by the State-Lake theatre marquee where Ernie Simon parades his nightly "Curbstone Cutup" show. This time it's warbler Julio Mario competing against a background of CTA trolley noises and a backdrop of pedestrians. (This "Street Singer" has no resemblance to Arthur Tracy's billing of the same name).

It's a tough assignment for the young singer and his accordion accompanist Shirley Dean. His "studio" audience on show viewed (10), especially at the start, seemed less interested in his vocalizing than intent upon catching the eye of that "thing with the little red light on it" in the hopes that folks at home could see them on television. But Mario carried the affair off with good grace and displayed a durable gentility. Some of the better known figures in the audience participation field might have learned a thing or two in watching the ease in which he "handled" the grandmother who tried to join him in a duet of "Let Me Call You Sweetheart"—in Polish yet. He turned it into a good situation by ending up with the whole crowd joining in.

When unenumber by hecklers and vocal "assists" from the curbsiders, Mario displayed a neat song selling ability with oldies and pop ballad "How Many Times."

If the show has a future, it's going to be a mighty cold one once the winter wind starts coming in off the lake. Dane.

SOMERSET MAUGHAM THEATRE

(The Moon and Sixpence)
 With Dennis King, Virginia Gilmore, Brett Morrison, Teri Kean, Ethel Everett, Ian Martin
 Producers: John Gibbs, Anne Marlowe
 Writer: Robert J. Shaw
 30 Mins.; Sat., 11 a.m.
 BYMART
 NBC, from New York
 (Cecil & Presbrey)

"Somerset Maugham Theatre" has moved over from CBS (where it was aired last season) to NBC, which also has the television for the same sponsor Bymart. It should hypo the NBC Saturday morning lineup, which earlier this year switched from a straight kid policy to female angling. With the sustaining "My Secret Story" dropped to make room for "Maugham," the web will benefit via the lure of the Maugham name and the stars being billboarded. Next Saturday's 13 headlines are Jessica Tandy and Hume Cronyn.

Initiator last week featured Dennis King in "Moon and Sixpence," a story suggested by the life of Paul Gauguin. "Moon" was given an impressive hour-long production on the video screen some months back, but the AM edition was able to project the nub of the drama in the scope of 30 minutes although seeming chopped in one or two spots. Interestingly, the radio version had more of Maugham's poetic images and was equally effective in presenting the theme a man needs to break away from routine when he finds it restricting and to do what he wants to do.

"Moon" is the story of a middle-aged Englishman in his forties who suddenly decides he wants to paint, runs away to Paris and then to the South Seas where he finds beauty to put on canvas—and peace. It's a good blend of bokeness (in the picture of the artist-genius who rides roughshod over friends to get his Tahitian idyll) and an adult problem (a man's need to find himself). The painter's romantic interludes made good fare for the females, with the social and psychological aspects of English conventions vs. Polynesian simplicity adding depth.

Script was given an effective performance by a cast of old radio hands with good direction. Plugs for Tintair were somewhat more palatable than their tele counterparts, although the repetition of the "Have you seen your hair lately?" slogan was jarring. *Bril.*

CRITIC AT LARGE

With Leon Pearson; Robert Denison, announcer.
 15 Mins., Sun., 1 p.m.
 Sustaining.
 NBC, from N. Y.

NBC is taking its UN correspondent, Leon Pearson, and giving him the book, mag and theatre belt for a Sunday afternoon stint as roving critic. Judged by last Sunday's (28) opened, it's an excellent idea. After proved to be an interesting, lively once-over, with a lot of inside stuff the literati-show biz set would appreciate. Delivered in quick, nervous speech and style, the quarter-hour segment was a breezy adjunct to the N. Y. cultural scene, in a fast, yet never superficial survey.

After brief references to the behind-scenes story of Time mag and the current week's Churchill cover, and to the new Schlesinger-Rovere book on Gen. MacArthur which "cuts him down," Pearson devoted some moments to the Time & Life setup, and an alleged sharp recent reversal in editorial viewpoint. Formerly strongly biased, said Pearson, the mags are now getting back to a balanced outlook "Somebody got to Henry Luce, to tell him they were losing prestige. They weren't objective anymore." Pearson also discussed Collier's World War III issue—a "misguided effort."

Coming to the Broadway scene, he pointed out to its lack of originality—all of its hits based on books, adaptations, revivals or imports. He discussed some plays critically, like "Lace on Her Petticoat." He also gave background stuff on how Anthony Brady Farrell backed Ginger Rogers in "Love and Let Love" without ever seeing the script.

A good deal of stuff was packed into the 15 minutes, with quotes from mags and books, as well as Pearson's own trenchant comments. *Brn.*

Denver—KLZ vice president and general manager, Hugh B. Terry, has been appointed member of the State Advisory Program Committee of the Colorado Association of Soil Conservation Districts. Terry was instrumental in starting the annual KLZ-Denver Post Soil Conservation Contest, now completing its fourth year, which has awarded \$10,000 to Colorado farmers for outstanding soil conservation practices.

THE TOP GUY

(Case of the Fortunate Heart Attack)
 With J. Scott Smart, Kenneth Lynch, Frank Thomas, Jr., Danny Ocho, Joan Alexander, George Petrie
 Producer-director: Joseph Graham
 Writer: Richard Ellington
 30 Mins.; Wed., 8:30 p.m.
 AMERICAN CHICLE
 ABC, from New York
 (Dancer, Fitzgerald, Sample)

"The Top Guy," ABC's new mystery-drama series may start a trend in its attempt to bring racket busting and crime solving back to the police department. In most radio mellers police officials play second fiddle to the tough private eye who, without fear or favor, split a case wide open in 30 minutes. The gumshoes are the dialers' delight and the officials are pictured as plodding investigators good for nothing more than a few laughs. This series, however, attempts to reverse the field. Its hero is a tight-lipped, hard-fisted police commissioner, who swings through a crime investigation with the skill and invention heretofore attributed to the "Sam Spade" ilk. But the difference ends there. On the show caught 24) yarn unfolded in the cliché groove and the fighting commissioner emerged as the familiar private eye enhanced, this time, by a badge of authority.

Richard Ellington's script involved the commissioner with a hijacking mob. They had been terrorizing the community and affecting the nation's war effort by stealing truckloads of cortisone, the wonder drug. The commissioner, almost single-handed, broke up the gang and returned his hailback to normalcy, that is until next week's episode.

J. Scott Smart, already known to dialers as "The Fat Man," played the commissioner in his familiar actor styling. Kenneth Lynch was okay as assistant. Other cast members worked through their roles in the proper mayhem manner.

Gros.

DREAM WORLD

With Mrs. Eleanor Roosevelt, Luise Rainer, Basil Rathbone, Leonard Lyons, Cynthia Rathbone, Winifred Pike, others
 Writer-director: Paul Keyes
 30 Mins. (Pooled broadcast)
 ALL BOSTON STATIONS

In observance of United Nations Week, this documentary was taped at the meeting sponsored by United Council of World Affairs at New England Mutual Hall for spot airings over majority of Hub's stations. Aimed at acquainting the public with a better insight into the workings and accomplishments of the UN, sketch concerned the dream of Cynthia Rathbone, whose classroom assignment was to learn the United Nations Declaration of Human Rights.

During her dream Cynthia encounters her father, Basil Rathbone, who as a college professor is conducting a class reviewing the establishment of UN, thus planting the facts and achievements of the world organization with the listeners. She next encounters Luise Rainer, a DP relocated in the U. S., who delivered a stirring pitch for the UN injecting plenty of pathos and genuine plea for its future success as world stabilizer. Cynthia's final dream visitation is with Mrs. Eleanor Roosevelt, who summed up the ideology, primary purpose and reason for establishment of UN, with the explanation it was founded for the purpose of Brotherhood of Nations enabling peoples to live as friends and neighbors without fear. Recorded musical background of Stravinsky's "Firebird Suite" added to the impact of Mrs. Roosevelt's summation.

Scripting of Paul Keyes, WNAC production director, packed plenty of punch and info, with the entire program tied together neatly by columnist Leonard Lyons, in the role of commentator. *Elie.*

THE PAUL WHITEMAN TEEN CLUB

With Whiteman, Junie Keegan; guests
 Producer: Skipper Dawes
 60 Mins., Mon., 9 p.m.
 Sustaining
 ABC, from Philadelphia

Paul Whiteman's radio teen club is just another tyro talent show that adds up to lackluster fare despite the youthful exuberance projected by its teen age participants. Under Whiteman's aegis, stanza (an AM variation of his TV show) showcased aspiring juvenes but the mark of amateur was too deeply imbedded in their offerings to make the airer entertaining to anyone other than their close friends and relatives. It's something that should be kept within the confines of a party or a family get-together and not inflicted upon a coast-to-coast audience.

Whiteman, has been noted, in

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WELCOME TRAVELERS

With Tommy Bartlett
 Producer: Stefan Hatos
 Director: Bob Cunningham
 30 Mins.; Mon.-thru-Fri., 8 a.m.
 PROCTER & GAMBLE
 NBC, from Chicago
 (Blow)

Now into its fifth year, this interview show quartered in the Hotel Sherman's Porterhouse Room remains a mainstay in NBC's morning roster. "Welcome Travelers" is blessed with a format that sustains cross-the-board interest thanks to the ever-changing parade of big names and just plain folks with hearts and flowers yarns. It's a well-schooled affair with emcee Tommy Bartlett a past master at asking the right questions to milk each situation for the best effect.

Show heard (25) really ranged the vicarious emotion spectrum but it was all handled in good taste with no more maskiness than necessary to titillate those listeners with a hankering to help others live their lives. Session opened with an interview with a just-married couple who did their wooing entirely by long-distance correspondence. The groom, a Marine, had just returned from Korean service from where he'd proposed to his bride sight-unseen. Situation came off for some good chuckles.

After interviewing a young couple bound for Iran as missionaries and a visitor from Norway, Bartlett brought on the father of a baby that had been kidnapped from a hospital nursery a couple weeks previous. The father aired a plea for the safety of the infant. Segment provided considerable "human interest" and may well serve as an assist in the recovery of the child.

Besides Bartlett's facile hosting with Bob Cunningham's assistance, the behind the scenes activities of Les Lear who lines up the guests and Stefan Hatos who handles production reins, help round out the offering into staunch morning fare.

Dare.

INCREDIBLE VILLAGE

With Jack Benny, John Hodiak, Mercedes McCambridge, others
 Producer-director: El Brown
 30 Mins.; Thurs., (25), 10 p.m.
 Sustaining
 CBS, from Hollywood

United Jewish Appeal aired its third dramatic show for its fall fund drive on CBS Thursday (25). UJA already has had special dramas on Mutual and ABC and on NBC slotting is skedded for sometime in November. On past pitches, the UJA has presented a short but vivid drama portraying some aspect of life in Israel rounding it out with the org's need for coin. The CBS offering was no exception—but it was exceptional.

CBS' lineup of guests was the strongest UJA has had yet. Jack Benny headed the stanza in the role of narrator while John Hodiak and Mercedes McCambridge held the leading roles in the poignant drama. Titled "The Incredible Village," the story told of a village in Israel founded and operated by blind persons. (The village is helped financially by the Joint Distribution Committee of the UJA.)

Tale was vivid and expertly scripted. Benny was effective in narrator's role while Hodiak and Miss McCambridge played their parts with credibility. Hodiak as the blind refugee, whose dream of a village for the blind finally came about, was especially good.

Benny also delivered the UJA message at the close of the drama. He made the appeal real and important. Alfredo Antonini's orch backed the stanza with proper feeling. *Gros.*

TIME TO INQUIRE

With P. Schuyler Miller, others
 30 Mins.; Thurs., 7 p.m.
 Sustaining
 WGY, Schenectady

New program, sponsored by Schenectady public schools in cooperation with WGY, alternates forums in which students from Mont Pleasant and Nott Terrace high schools quiz guests, and others in which members of the adult education division of the system participate. P. Schuyler Miller, director of the schools' audio-visual department, serves as moderator.

Openers, in a series running until May, had three of the Mont Pleasant speech classes quizzing Dr. William Murphy, of Union College, chairman of the Municipal Housing Authority, on public housing. It held moderate interest for serious-minded listeners. Origination would have been tighter and punchier were the time cut to 15 minutes, the pre-air preparation lengthened, and the discussion broadened. Block, in the unfolding, became rather too localized for a 30,000-watt. Some of the questions lacked pertinence and clarity, Miller being forced to rephrase them. *Jaco.*

WILL ROGERS SHOW

With John Cannon, announcer
 Producer: Walter Selden
 3 Mins.; Tues., Thurs., 5:55 p.m.
 AMERICAN CHICLE
 ABC, from New York
 (SSC&B)

This stanza is reprising excerpts from broadcasts of one of the legendary figures of American show business—Will Rogers. Walter Selden and the estate of the late cowboy-wit went through transcriptions of Rogers' broadcasts, coming up with about 150 three-minute capsules, which with commercials are made up into five-minute shows. American Chicle is backing them twice-weekly for nine weeks.

Preem yesterday (Tues.) dealt with taxes. It was as timely now as it was 15 or more years ago when the gum-chewing philosopher monologued on the old subject—even more timely, in view of the increasing tax bite. Rogers noted the way Washington was throwing money around, wondered where it's all coming from and said he supposed it's coming from "those who've got some." He suggested that even the Pilgrims landing on Plymouth Rock complained about rising prices. The Government is expensive, he quipped, but where can you buy a cheaper one? He also took a contemporary-sounding swipe at Russia, saying Soviet citizens don't have income taxes—but don't have incomes either.

There's no question about the magnetism of the larial-spinning humorist. His charm and personality project across the chasm of 15-odd years. Yet it's a little unfair to chop his old airers into these small fragments. His pacing was slow, pausing, ruminant, in the pre-rapidfire-gangster era when audiences were used to a more relaxed approach. Presented in such short excerpts, without the warmup or buildup, Rogers' rambling loses some of the appeal it originally had. Even so, a three-minute take of Rogers has a high laugh quotient. And it's a telling commentary that today's comics avoid the topical material from which Rogers drew and on which he sharpened a satiric witch.

Commercials for Dentyne and Chiclets are done breathlessly. *Bril.*

INTERNATIONAL JAZZ CLUB

With Sidney Gross
 Producer-Writer: Gross
 Director: Bob Noble
 30 Mins.; Sat., 10 p.m.
 Sustaining
 WJZ, New York

"International Jazz Club" is an interesting departure in disk jockey stanzas. The wax welder is Sidney Gross, English jazz guitarist-composer-impresario who once beamed on BBC. The disks are all foreign imports, American jazz as interpreted by bands from lands as far away as Turkey and Japan.

On the initiator Saturday (27) the offerings included "Porto Cabello" by swinguitarist Django Reinhardt; "My Sampageta" by the Nipponese Tiko Quintet, playing in a manner patterned after Benny Goodman's sextet; the amusing "Ragtime Tuba" and "Rockin' Chair," latter after the fashion of composer Hoagy Carmichael, by the Southern (Australia) Jazz Group; "On the Alamo," by the Scandinavian Reinhold Svensson, a relaxed George Shearingesque piece; "Lucky Day," a Soviet Russian jam session; England's Ray Ellington Quartet on "Three Bears" and Jack Parnell Quartet on "Old Man Rebop."

Many of these items stand up under comparison with the better American output; some are lackluster imitations. Nevertheless, the weaker entries generate interest by virtue of their overseas origin and their national variations on the American theme. Selections showed a wide range of styles and spotlighted some excellent musicianship. Gross excerpts some of the platters, which permits inclusion of more fare.

Judging from the kickoff show, Gross knows his material well and has a comprehensive collection from which to draw. He goes in too heavily for the gab, however. At times it's amusing to hear American slang, on which subject Gross is hep, dispensed with British diction. He also did some tongue-in-cheek kidding of Yank deejays (e.g., a reference to "My Sampageta" going up two buttons into 357th place on the Tokyo hit parade). Some of the spilling, however, was forced, and in one spot, if he was trying to satirize British understatement, it didn't come off.

Show is skedded after ABC's Saturday eve block of dance orchs, which should give it an inherited audience of pop music fans. With a less esoteric approach, less chatter and use of some U. S. sides for comparison, Gross should be able to hold run-of-the-mill dialers as well as the jazophiles. *Bril.*

THE ANSWER IS YES

With Ruth Chatterton, Charlotte Manson, Peggy La Centra, others; music, Henry Sylvestra
 Director: Jeanne Harrison
 Writer: Allen Sloan
 30 Mins.; Sun., 9:30 p.m.
 VISITING NURSE SERVICE OF N. Y.
 WOR, New York

To New Yorkers who know something about the beat and heartaches of the city, the Visiting Nurse Service is a gallant legion of unrivaled great works. For generations now that organization has sent its blue uniformed women into untold thousands of homes to care for the sick.

As brought out in "The Answer Is Yes," the present official fee per visit of 45 minutes is \$2.65. About one-third of the patients pay "in full," another third "what they can" and the others—"nothing." The average nurse in the service considers herself more than just that; she's a friend of the family, a confidante, a veritable listening post with sensitive ears tuned to the city's age-old individual troubles.

The dramatization last Sunday (28) was the first of 18 special radio and TV programs relating the activities of the organization in documentary form, to spur the 1951 fund raising drive. The service and WOR, with latter co-operating on the production, could have chosen no better interpreter for the bow show than Ruth Chatterton. Nurse Chatterton made the day's variegated rounds, all the while concerned with whether she should give official nod to her month-old resignation to enjoy a rest. After ministering to her patients, receiving their blessing, listening to their problems and even getting a "going away" cake from one of them, she made up her mind. She would continue in the service as "my true legacy."

The relationship between nurse and patient was sharply pointed up. Miss Chatterton gave the role warm, incisive treatment and was splendidly supported every step of the way. As far as New York is concerned, there is no finer public service on radio or TV than that which relates to the Visiting Nurse Service. It's too bad they had to throw it into this highly competitive Sunday time. It rates better spotting. *Trou.*

BENNY GOODMAN MUSIC FESTIVAL

With Goodman; Josef Szigeti, guest; Bruce Wendell, announcer.
 Producer: Dick Pack.
 35 Mins., Sun., 8:35 p.m.
 Sustaining
 WNEW, N. Y.

Benny Goodman resumed his role of longhair concert commentator Sunday night (28) over WNEW, N. Y., in an 35-minute program of which a full hour will be syndicated by Broadcast Music, Inc., across the country. It was a good program, well-chosen, for fine listening. It had the unusual angle of a famed jazz artist (he's worked in longhair circles too, of course) being a disk jock for a longhair series, with Goodman making a lively, interesting gabber.

Setup, however, is a little ironical, in utilizing a jazz expert to sell longhair. At one point near the start, Goodman pointed out that essentially there was little difference between pop and longhair, and that what was important was the need to all kinds of music. How much more appropriate, then, would it have been to include one or two pops, or semi-classical works, on the airer, instead of 85 minutes of straight longhair?

Goodman did prove, though, as he said, that "classical music can be good entertainment" by the varied, appealing program he presented. This included such sure-fire attractions as the "Orpheus in Hades" Overture, Haydn "Clock" Symphony, Bach Passacaglia and Fugue, and part of the Brahms Violin Concerto.

Goodman's comments were brisk and entertaining, but his voice was a little muffled and indistinct, with gabber swallowing the last syllable of a word, or last word of a sentence. His fast, indistinct talk showed up badly when his guest, Hungarian violinist Josef Szigeti, chatted with him. Szigeti's slow, clear speech, despite its accent, standing out for its eased, relaxed quality.

Otherwise, Goodman has some fresh, personal slants on the music, with rich allusions to their background and to his own. He made one blunder, but made it twice. This was in referring to his presentation of the Brahms Violin Concerto, when all that he offered were the last two movements. He repeated his fluff in his announcement following that selection. *Brn.*

CBS RADIO, 1951— the biggest year in the history of any network

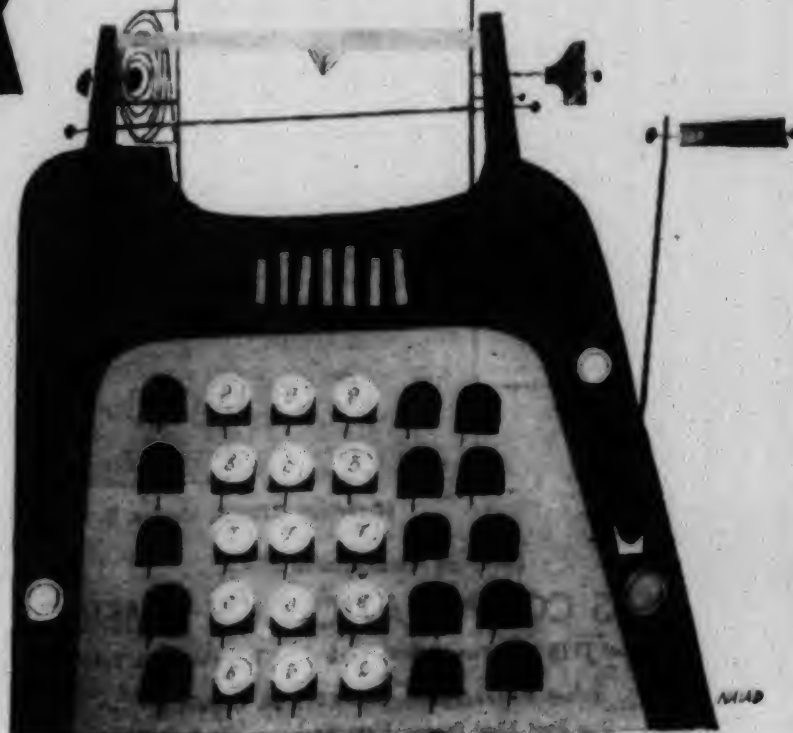
*Today, with media competition
keener than ever, there's special
significance in the leadership of
CBS Radio.... Here are the sum
totals of advertisers' investments
in network radio this year:*

1951 ADVERTISING TOTALS FIRST 8 MONTHS, P18

CBS Radio..	\$48,106,085
Network B..	37,537,629
Network C..	21,870,502
Network D..	11,537,124

28% bigger than the second network this year

—6% bigger than CBS Radio last year



S., Mexico Sign Non-Aggression Pact on TV Border Area Stations

Washington, Oct. 30. A bilateral agreement between U. S. and Mexico to prevent TV tions on both side of the border on interfering with each other is signed last week by the two untries. State said the pact ould "facilitate the future opera- and protect the interests of S. TV stations" in the border pas.

Negotiations, which started two ars ago, were concluded by an change of diplomatic notes based a memorandum of agreement ached last June in Mexico City. e agreement specifies conditions der which the stations will opae in order to minimize inter- ference and attain maximum eff- iciency in use of their channels.

Under the agreement, the two tions will abide by an assign- ent plan for VHF stations in the eas within 250 miles of each side e border. The plan provides r 34 channel assignments in 16 lies in Mexico and 63 assign- ents in 31 cities in the U. S. The exican cities covered by the freement include Tijuana, Mexi- ill, Chihuahua, Nogales, Monter- y and Matamoros. U. S. cities vered include Los Angeles, San iego, El Paso, San Antonio, Albu- querque, Las Vegas, Phoenix and erson.

To avoid interference between e two countries it was noted that ne of the channels assigned to tations in southern California lies are used by cities in Lower alifornia in Mexico.

The U. S. channels assignments re based on the proposed TV llocation plan which may be hanged by the FCC when the

freeze is lifted. Should the final allocations include changes in U.S. border cities, adjustments would have to be worked out with Mexico to prevent interference with Mexi- can stations.

Meanwhile, FCC announced that it will withhold issuance of permits for AM stations on frequencies which might cause interference in countries signatory to the North American Regional Broadcasting Agreement, negotiated last year. All applications involving NARBA, Commission said, will be held up pending action by the Senate on the treaty. It is expected that hearings on the question of ratification will be held by the Senate Foreign Relations Committee when Congress reconvenes in January.

Women's Assn. of the Minneapo- lis Symphony Orchestra is going to let the public know the mu- sicians, better by introducing them on TV. It wants the public to ap- preciate the fact that "musicians are people" and that's the title of the WTCN-TV 3-45 p.m. pro- gram that's a part of Arlie Hae- berle's "Around the Town" show.

After the initial program, which featured officers of the associa- tion, etc., one orchestra member will be introduced and interviewed each week. First to make his bow will be Arthur Gold, who paints, collects pipes, takes an interest in interior decorating and has a rep- utation as a humorist, as well as playing the double bass.

SARECKY WILL PRODUCE 'TERRY' VIDPIC SERIES

Hollywood, Oct. 30. Barney Sarecky will produce a series of 26 half-hour "Terry and the Pirates" vidfilms for Odyssey, new Sol Lesser-Douglas Fairbanks production outfit. Casting and as- signment of writers will get under way immediately. Pix will be based on the more than 100 adven- ture plots which have been used in the Chicago Tribune-N. Y. Daily News Syndicate comic strip.

Odyssey meanwhile is going for- ward with its plans to refurbish and re-release six Douglas Fair- banks, Sr., features.

Buffalo Barge Disaster Gets Quick Coverage Via Radio, TV Through WBN

Buffalo, Oct. 30. Radio's ears and television's eyes got quick and dramatic cov- erage of the freighter-oil barge crash-disaster in this city last night (Mon.).

WBN and WBN-TV elimi- nated evening programs to cover the disaster. WBN's Woody Mag- nuson got into a power launch with a tape recorder and went out into the oil slick to get a close description. His recorder's picked up the Coast Guard men warning him away—and shortly afterwards the second explosion occurred.

Situated on the 18th floor of the Statler Hotel, WBN-TV used a Zoomar lens to shoot the disaster area. Coast Guard men were brought in for simulcast inter- views.

WEBR had its mobile unit at the docks to interview rescuers and survivors. WBN's Ward Fenton fed reports to two NBC network newscasts.

Inside Stuff—Television

CBS homeoffice secretaries, clerks and other staffers, as well as producers and directors, will get a chance to show their thespian talents to network brass tomorrow (1) in a special two-hour musical revue being staged at the web's Studio 60, N. Y., for the rest of the staff and the press. Idea was conceived by Puffy Painter, the web's "Miss Color TV," and Jay Jonson, TV cameraman, who will produce. Show is titled "This is CBS" and generally lampoons the web via skits, songs and a story line.

About 50 staffers are in the cast and they'll be directed by Marvin Silbersher, manager of CBS Studio 57. Jud Whiting, Jr., TV director, will emcee. Producers have lined up Perry Como, Steve Allen, Dorothy Doan, Mel Torme, Mac Perrin and Jim McKay to act as ushers.

General Electric is mulling a Ripley on its Fred Waring stanza (CBS-TV Sunday nights). Although the budget on the show has been upped this season, aier has been getting considerable mail from viewers ob- jecting to the format changes. Bulk of the letters say the audience wants to see more of the Waring orch and chorus, rather than less, and in straight choral lineup rather than dancing, in costume, etc. Fans say they prefer the older Waring format to the present setup which has more production, "because we get enough variety material on other shows."

Sponsor, however, doesn't contemplate a return to the older approach.

CBS-TV's "Frank Sinatra Show," which had been chipping away at the top rating held by Milton Berle's "Texaco Star Theatre" on the rival NBC web, has apparently settled down to a more even keel. Special rating taken by Trendex in its 10-city roundup for Sinatra's third show (Oct. 23) showed him with a 16.3, up only 2, while Berle dropped to 41.6, down only 6.

In the previous two weeks, since the Sinatra show preemed, Berle has been nicked for four and five points at a time. His rating, accord- ing to Trendex, has dipped 12.8 points since a week before the Sinatra program started.

Peggy Wood, who plays the title role in CBS-TV's "Mama," will be awarded the Royal St. Olav medal of Norway by the Norwegian gov- ernment tomorrow (Thurs.) for "advancing closer American-Norwegian relations" via the show.

Award, designated by Norway's King Haakon, will be conferred on Miss Wood by E. S. Bent, Norwegian consul general in N. Y., at a luncheon at the Hotel Waldorf-Astoria.

Plans to add a second east-west microwave relay route across the midwest were filed with the FCC last week by American Telephone & Telegraph, with the new system to connect Pittsburgh and St. Louis. Cost of the new link, according to AT&T, will be about \$9,000,000. Route is expected to be ready by mid-1953, at which time it could carry over 1,000 telephone messages and several TV channels.

Columbia's TV operation in Hollywood had a double reason for going gala last Sunday (28). Net's owned station switched call letters from KTSN to KNXT and changed transmitters from a hilltop overlooking Hollywood to the mile-high elevation atop Mt. Wilson.

New location and added power, say the engineers, will give the sta- tion (channel 2) four times its previous coverage and being in the low frequencies can get into fringe areas and "around corners."

Most of the day was devoted to ceremonial programming, the high- light being a half-hour salute and the live telecast of a pro football game in Frisco. Two films were given their first showing and Donald Crisp opened the day's programming reading Bible passages. Wilbur Edwards is KNXT manager.

BETH HOLLAND STARS IN INTERNATIONAL RADIO SHOW

PHILCO INTERNATIONAL GOOD WILL PROGRAM "PHILCO RENDEZVOUS," GOES WORLD-WIDE FOR 26 WEEKS OVER WRUL EVERY FRIDAY NIGHT AT 6:30 beginning November 2.



(Courtesy CTSMA, Mexico, D. F.)

- TELEVISION
- CBS Color, Mike & Buff
- Martin Kane, Private Eye
- Cavalcade of Bands
- THEATRE
- Light Up The Sky
- The Duchess of Malfi
- Good Night, Ladies
- Naughty Marietta
- RADIO
- The Aldrich Family
- Famous Jury Trials

Personal Management of—
ARTISTS CORPORATION OF AMERICA
1697 and 1775 Broadway, New York Telephone PL 7-2250
Press Representative—ARTHUR CANTOR
One East 53rd Street, New York EL 5-1897

LA. BROADCASTERS PACT KVOL'S THOMAS AS PREZ

New Orleans, Oct. 30. George H. Thomas of KVOL, Lafayette, La., was elected president of the Louisiana Assn. of Broadcasters at the close of the annual convention of the group here last Wednesday (24). He succeeds Tom Gibbens of WAFB, Baton Rouge. The new vice president is J. C. Liner of KMLB, Monroe. Hillman Bailey, KSIG, Crowley, is the new secretary-treasurer.

Directors chosen were Douglas Manahip, WJBO, Baton Rouge; Willard Cobb, KALB, Alexandria; Ted Fontelleu, WSMB, New Orleans; Jerry Hamm, KANE, New Iberia; Newton Wray, KTBS, Shreveport; E. E. Curnett, WHL, Hammond; Clarence Faulk, KRUS, Ruston, and Gibbens.

Harold Fellows, of Washington, president of the National Assn. of Radio and TV Broadcasters, expressed the opinion that, despite video, radio will continue import- ant.

New Lederman Outfit Sets 'Scarlet Hawk' Series

Hollywood, Oct. 30. With 137 feature films to his credit as a director, D. Ross Lederman is heading up Television Production Co., Inc., newly-formed California corporation which is making a series of 30-minute early California adventure stories titled "The Scarlet Hawk."

Officers of the corporation are Lederman, president, and producer-director of the series; Vic Hunter, former Foote, Cone & Belding talent chief and Peppodent ad manager as vice president; Martin E. Pollard, secretary.

Wendell Niles, vet TV, radio and film actor, stars in the action series which is written by George E. Calahan.

First film of the series, shot in color, has been completed, and will be shown to New York agency and network execs in couple of weeks.

WONS Program Shuffle Keyed to Buildup Of Personalities for MBS

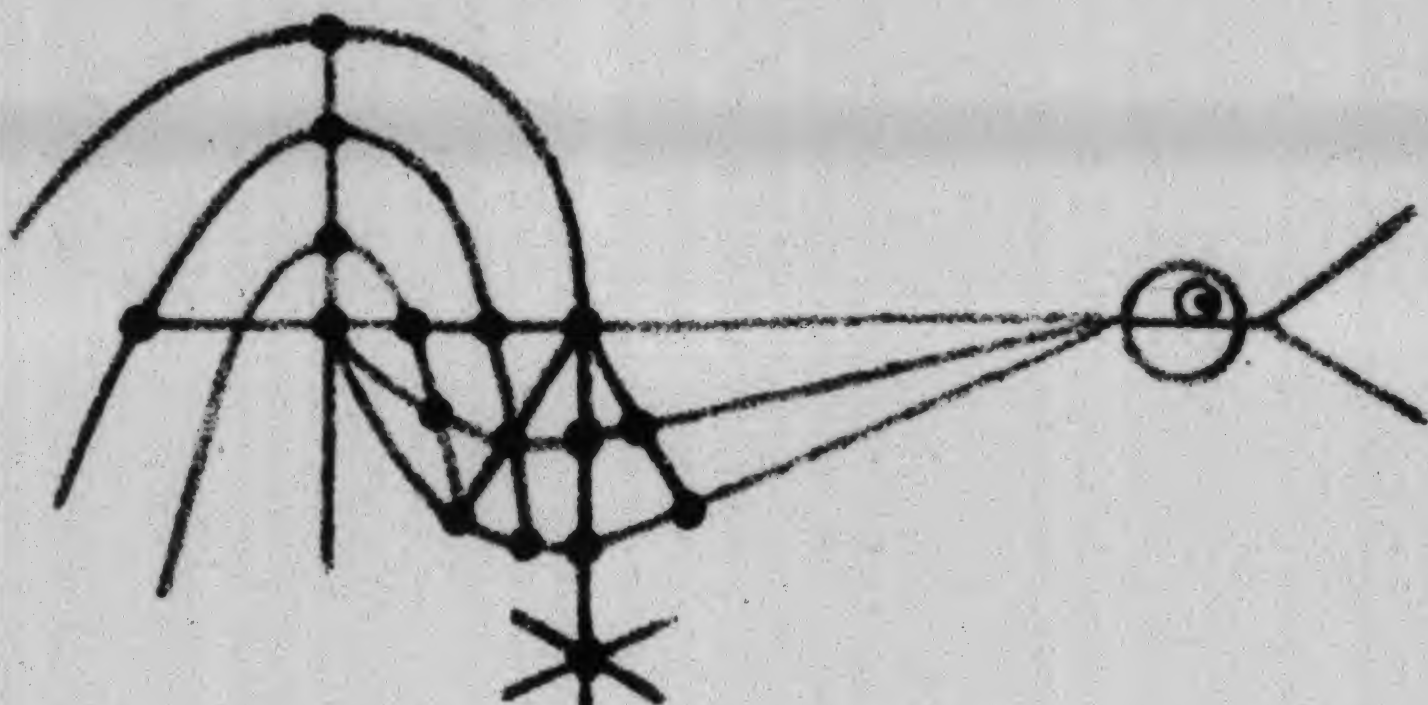
Hartford, Oct. 30. Entire daytime schedule has been reshuffled at WONS here, as part of this Mutual affiliate's re- vamping. During the past six weeks the station has formatted as a "per- sonality" operation.

Bill Jenkins, a former CBS Washington early morning man, has taken over the 6:30-9 a.m. period. Crane Patterson and Jack Downey, WONS veterans, have been as- signed a two-hour block for pop music. Helen Morris is the new femcee on the "Women's Page," which replaces the old Claire Gib- son show.

Ed Palen and Frank McGivern, co-managers of WONS, believe that emphasis on the daytime per- sonalities can build audience for the Mutual shows at night. They are also aiming for a strong music programming job. The outlet's per- sonalities are being presented to prospective clients in tailor-made auditions. So far bankroller reac- tion has been good.



Eileen BARTON
The Bill Goodwin Show
— NBC-TV —
Coral Recording Artist
Division M. C. A.



Look what's up in L.A.!



KNXT is on Mount Wilson! And, for advertisers, that's way up. Because the same switch that this week boosted the former KTL's power 10 times—from a transmitter that's almost a full mile above Los Angeles—gives advertisers an out-of-this-world audience!

Viewing's up—and zooming! KNXT's high-flying new signal carries your message to Los Angeles' 1,000,000-plus television homes more brightly and clearly than ever before... and into an area almost four times larger. All the prospects you want to see can now see you!

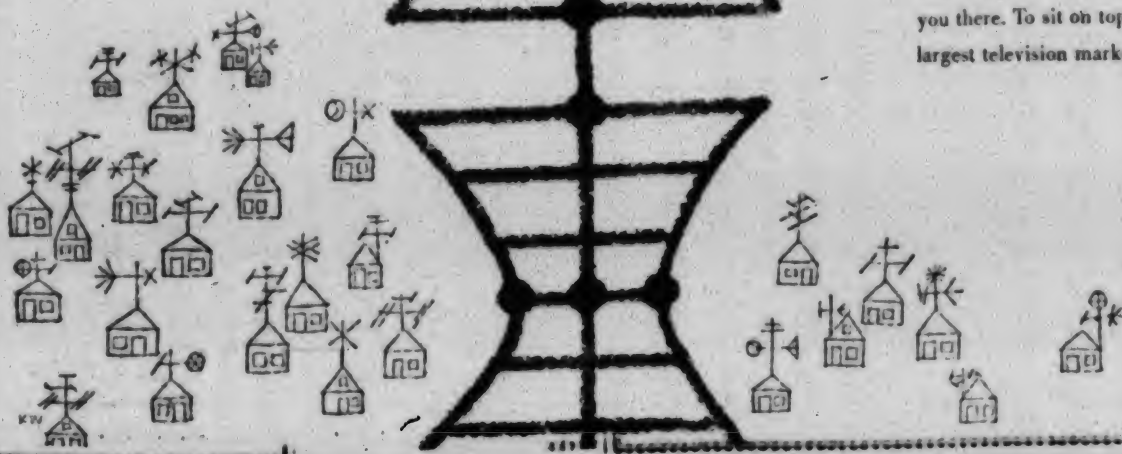
Our new name is up! We're painting the town this week. Literally. It's up with KNXT—the new Channel 2...CBS Television's key station on the Coast—wherever we can find space. And it's up with KNXT's stars, already well on their way to being Los Angeles' highest!

Hitch your product to KNXT! And you'll have the best team in town. KNXT's new signal will get you into Los Angeles' living rooms...and KNXT's fast-rising stars and shows will keep you there. To sit on top of the world in the nation's second largest television market...

get on **KNXT** today!
The new Channel 2

Los Angeles • CBS Owned

Represented by CBS Television Spot Sales



From the Production Centres

IN NEW YORK CITY . . .

Vincent McConnor succeeds John C. Turner as script editor at Goodson-Todman. Turner, who moves into Ford Foundation under Bob Saudek, is a former CBS staff editor during the Bob Landry regime. McConnor was also a CBS staffer, later followed Fletcher Markle into Kenyon & Eckhardt. Bruce Stauderman is set to take a producer-writer job in Cleveland TV come January. Alexander Semmler, who has been composing for nearly a year in Woodstock, N. Y., will do a special music consultancy job for the U. S. High Commissioner to Germany. Dancer, Fitzgerald & Sample eliminating its publicity dept., henceforth all account execs and show supervisors to be responsible for individual releases on shows.

Lee White (ex-BBD&O) has joined Blow agency as account exec on P&G. G. P. Fitzpatrick, formerly with Falstaff Brewing, has joined Free & Peters as head of radio sales promotion and research, vice Joseph C. Amatore, who switched to Music Corp. of America. George T. Laboda has been upped to assistant to the AM-TV director at Colgate-Palmolive-Peet. Ken Belin, Blow agency exec v.p., off to Europe on combo business-vacation trip. Fred Allen and Ed Herlihy planning a December vacation hunting elk in Utah. Red Barber to hit the lecture trail in November. Joseph Tele named production manager of CBS radio sales promotion-ad department. Real estate William Zeckendorf (of ABC board) guests on WOR's "Luncheon at Sardi's" tomorrow (Thurs.). Bill Munday, sportscaster of the Graham MacNamee era, making a comeback via CBS' "G. E. Football Roundup" on Saturdays. WOR reprises its "Festival of Opera" on Sunday (4) at 1:30-3:30 p.m. ABC legal veep Joseph A. MacDonald spoke at the Federal Bar copyright institute Monday (29). Bert Cowlan makes a fast trip to Coast with NBC's "Big Show" this weekend, to handle Reynolds Metal commercials. Gisele MacKenzie, of CBS' "Club 15," planes into Gotham Nov. 13. Dorothy Gordon left last week for Dallas and Austin, Tex., to moderate her WQXR youth forums from the south, then to educational broadcasters' confab in Biloxi. WCB's Harry Marble narrated "Target, USA," film on atomic defense. E. W. Clark named WOR technical operations supervisor, vice W. E. Dacosta, who becomes TV technical operations supervisor.

Horace Schwerin to Montreal on Friday (2) to lecture Assn. of Canadian Advertisers on increasing efficiency of radio plugs. Hal Davis named veep in charge of promotion and publicity at Kenyon & Eckhardt, heading new department including publicity, sales promotion and home service divisions. Herb Landon was upped to publicity director. Johnny Olsen to do Philip Morris commercials on "Break the Bank." Richard Newton and Elizabeth Morgan added to "Strange Romance of Evelyn Winters." Margot Stevenson and Ray Johnson added to "Backstage Wife." "Front Page Farrell" additions include Santos Ortega, Peggy Stanley, Palmer Thompson, Helen Claire, Ivor Francis and Ian Martin. Patsy Campbell featured on "Gangbusters" Sat. (3).

WFDR has lined up two sponsors new to radio. Bankrollers are Bonnier's, branch of a top Swedish store, which will back "Time for Art" on Friday evenings at 9-9:15. House of Swansdown, high fashion coat and suit outfit, will back "Cabbages and Kings" on Monday and Friday at 7-7:30 p.m.

IN HOLLYWOOD . . .

Eddie Cantor's session of reminiscing and recordings has caught on so well that NBC would like for him to extend it to a full hour. They

feel it would be a pushover for a sale if Philip Morris didn't want to take it all the way. . . . NBC's engineering chief, O. B. Hanson, around "just to look over the facilities." Could go deeper than that but he's not one to gab about it. Jack Danov, who used to handle the merchandising tieups for Roy Rogers, has latched on to the "space cycle" and invented a new hero in "Rock Jones, Space Ranger." He's probably chasing those cowboys in the sky. . . . "Bud" Spencer, ex-Foote, Cone & Belding, now an adman on Western Family, home makers mag. . . . They're auditioning like mad at the networks to smoke out new talent and in one session at CBS Larry Berns looked over 35 performers. . . . Sander Heyman of the Lefton agency hitting the grape for Welch, which has barged into this wine-glutted market. . . . Sammy Kaye "toured" into town for a "concert" and his incidental radio and TV obligations. . . . Norman Doyle hustled off to Hawaii to look over the prospects while sunning. Once an agent, always an agent.

IN CHICAGO . . .

George Isaac has resigned his commercial manager post at WCFL after 15 years with the station to devote his attention to his own broadcast activities. Isaac owns WCNT, Centralia, Ill., and has filed for a teevee application. WCFL general manager Art Harre will take over the sales duties. Jerry Glynn, ex-Walker Co., will head up the Chi office of AM Radio Sales serving WIND, WMCA, WLWL and KIOA. NBC board chairman Niles Trammell hosted a cocktail party for Chicago friends here last week. . . . First organizational meeting of the Illinois chapter of American Women in Radio and Television installed Betty Ross (NBC) as prexy. . . . Sun-Times columnist Irv Kupcinet set to emcee the Chicago Federated Ad Clubs' annual Christmas Party Dec. 6. . . . WBBM news director Julian Bentley airing a new mid-afternoon news strip on the Chi CBS station. Dolcin is sponsoring the Monday, Wednesday and Friday segment. Soprano Mariam Stewart guested on WGN's "The Northerners" show last night (30). Lt. Tom Faro now stationed in Washington, D. C., back for a furlough visit with colleagues at Mutual. . . . Farm commentator Everett Mitchell principal speaker at Lutheran Church convocate at New Kensington, Pa., last week. . . . Les Johnson, veepee and general manager of WHBF and WHBF-TV, Rock Island, has been elected veep on the Illinois state Chamber of Commerce. . . . Lee Bennett resigned last week to freelance after 10 years as a WGN staff gabber.

CBS-TV Tint Shows

Continued from page 22

CBS has decided to slot the "Mel Torme Show" into the 3:30 to 4 p.m. strip, starting next Monday (5). The "Mike and Buff" show, featuring Mike Wallace and his wife, Buff Cobb, and the only color program to have had a sponsor, is to be aired in the 3 to 3:30 p.m. period Monday through Friday. "Around the Town," which Wallace previously emceed each afternoon in black-and-white, will be ditched after this Friday's (2) broadcast. "Whistling Wizard," featuring the Bil Baird puppets, which was broadcast in color cross-the-board from 5:30 to 5:45 p.m., is to go Saturday mornings from 11 to 11:30 a.m., starting this week (3). As for the chief color program-

ing personnel, Henry White, who had been color coordinator, returns to his former duties as business manager for the web's programs. (He had been holding that job concurrently with his color job.) William Hyman, color sales chief, moves into black-and-white as assistant sales manager to veepee Dave Sutton, along with Arthur Duram. Fred Rickey, exec color producer, will also return to monochrome as a staff producer. Color technical crews, for the most part, are being assigned black-and-white shows.

Web is still undecided as to whether to attempt its projected "Broadway's Best" series in black-and-white. Series of hour-long dramas was to have been produced by top Broadway impresarios and to have starred Broadway name legit talent. Because of that, a web spokesman said this week, it might be difficult to follow the original plan of airing the show Saturday nights, when such people will be tied up with their legit work. As a result, he declared, if the show goes black-and-white, it will probably go Sunday afternoons, for which time it was designed in color, or early Sunday evenings.

NCAA in TV Switch To Princeton-Cornell (But South of Wilmington, Del.)

National Collegiate Athletic Assn. made the first change in its television football schedule last week, but the move was dictated by an alumni group and not by Westinghouse, which sponsors the pickups. Princeton-Cornell game Saturday (27) was substituted in 11 Atlantic seaboard markets south of Wilmington, Del., for the originally-scheduled Harvard-Dartmouth game.

When the NCAA video experiment was first revealed late last summer, it was charged that Westinghouse would have the power to reschedule games at its convenience, if the schools originally slated for coverage proved to be duds in the standings. Princeton-Cornell contest, however, was the first one so substituted and, according to the NCAA, was included at the request of Princeton alumni groups in the south. Latter had been slated originally to see Princeton play against Columbia in the season's opener but that game was cancelled when two of the Columbia players came down with polio. As a result, the alumni claimed this would be their only chance to see Princeton in action on their TV screens this year.

NCAA spokesmen, meanwhile, declared this week that reports on attendance from schools throughout the country are just beginning to come into the home office. Consequently, it's too early to determine how successful the TV experiment will be in ascertaining video's effect on gate receipts.

Benton Bill Target Of Ohio B'casters

Cleveland, Oct. 30.

The Ohio Association of Broadcasters, in its regular Fall Sales Clinic, went on record as opposing the proposed Sen. William H. Benton federal law, or any other similar legislation since they would "serve no useful purpose to public or to radio or to TV."

Furthermore, added the OAB, passage of such legislation "would be another step in the direction of complete government control of the radio and TV industry."

During its sales clinic, broadcasters heard from Henry Coleman, advertising manager of the Standard Oil Co. of Ohio, who maintained advertisers expect radio to have a realistic approach to its rate structure; that even though radio audiences are down 40 to 60% in some segments as against four years ago, there has been no proportional rate decrease. Coleman said broadcasters should also maintain effective and consistent promotional activities on behalf of programs; they should supervise sponsored shows more closely and that they should maintain proper audience listening polls.

In reply, broadcasters maintained radio always was underpriced, that the cost of radio advertising has gone up like other media, and yet radio, unlike other media, has not increased its rate structure. Elmer Wayne, WJR sales manager, pointed out radio always considered out-of-home listeners a "bonus," whereas outdoor advertising units capitalized on such an audience.

Ben Chatfield, WMAZ, and president of the National Association of Radio News Directors, urged the broadcasters not to cut newsroom costs and operations to offset losses elsewhere, and he pointed out newsrooms should not be subject to constant front office interference. News, he pointed out, is a highly salable commodity during all times.

Other speakers included Robert Wagner, public relations director of Timken Roller Bearing Co., who said there is a shortage of radio programs based on public service that promotes the free enterprise system; Dave Baylor, WJMO general manager, pointed out television had forced radio to tighten its operations and to become a mature media; Murray Grabhorn, managing director, National Ass'n. Radio & TV Station Representatives, Inc., urged Indies to develop their personalities and then visit New York to sell those personalities to time buyers, and Robert J. Burton, vice-president BMI, believed baseball, football and other sport groups will be forced to open their operations to radio.

WPTZ's Coffee Sponsor

Philadelphia, Oct. 30.

It's donuts and coffee on WPTZ at breakfast time. Station has just landed Montco Coffee as the sponsor for its 7:30 to 7:35 a.m. new strip, as the second client to purchase a five-minute news show in Ernie Kovacs' two-hour wake-up stint "Three to Get Ready."

Previously, the Tom Thumb Donut Co. had taken the 8 to 8:05 a.m. news strip. Atkin-Kynett Co. of Philadelphia, placed the Montco account.



you'll think you've been wearing ear muffs up to the time you first hear

CLEAN SOUND

by **fulton** recording

80 WEST 40th ST. • N. Y. 18
Lackawanna 4-1803

\$40,000
in sales from two weeks'
participation on a WGN-TV
morning program!

This is exclusively a WGN-TV story . . .
NO OTHER ADVERTISING WAS USED!

Call your WGN-TV representative for top availabilities



The Chicago Tribune Television Station

Foreign Tongues Moving Into Tele; WOR-TV Wraps Up Three Sponsor Deals

Foreign languages are moving into television. This week WOR-TV, N. Y., wrapped up a deal for six and a half hours weekly for LaRosa products and another 90 minutes for Prince macaroni and Locatelli cheese.

LaRosa will sponsor an hour-long strip of film in Italian, Monday through Friday at 3:30-4:30 p.m. "LaRosa Movie Matinee" will have the commercials done in Italian.

In addition, the bankroller will head off its 90-minute slot on Saturdays at 2 p.m. with a live dramatic program, using a different script each week. Alrer is "Teatro-Televisione LaRosa-Rosa-Rosa" ("LaRosa Red Rose Theatre"), with Eduardo Vergera as emcee. George Gatti as dramatic director and Andre Luotto as producer. It will be followed by another Italian pic Agency is Kiesewetter, Vetterau & Baker.

Prince and Locatelli will back an Italian-language film, with English subtitles, on Sundays at 3-4:30 p.m. Agency is H. C. Rossi.

Expansion of the Italian features is based on success of WOR-TV's present series of Saturday afternoon foreign pix, which has been running for a year.

NAVY TAKES ARMY CUE; DROPS NBC 'HEAR THIS'

The U. S. Navy has taken its cue from the Army and has cancelled out on the NBC Sunday afternoon radio show, "Now Hear This," which is heard at 5:30 to 6 p.m. Navy, which utilized the program for recruitment purposes, bows out as sponsor after the Nov. 4 broadcast.

Previously, the Army decided to call it quits on bankrolling the Frankie Laine show on CBS and Bill Stern on NBC, after Congressional criticism over such appropriations.

CBS Shifts Choraliers To Bolster Sunday Night

To bolster its Sunday night programming setup, CBS is moving its Longines' Choraliers into the 10 to 10:30 period starting this week (4), which will put it back-to-back with the Carnation "Contented Hour." Choraliers had previously been aired half-an-hour later, with "Music for You," a sustainer, in at 10.

New time for the Longines show will hold until Jan. 6, when "The People Act," the first Ford Foundation series for AM, takes over the 10 o'clock slot. At that time, Choraliers will move back to its present 10:30 period.

CLEVE'S SCHOOL GAMUT IS RUN ON TV BY WEWS

Cleveland, Oct. 30. WEWS has extended its school telecasting from kindergarten to college programs.

Having successfully introduced a half-hour, 9 a.m., across-the-board college course by professors from Western Reserve U., the station added a Cleveland school board kindergarten show in the 15-minute preceding Frank Sinatra's Tuesday night show.

The new school board show, "Meet Your Schools," will move up through the grades to the high school level, using studio demonstrations and films to show "what we teach and how we teach it." Supt. of Schools Mark C. Schinnerer emcees each show, with scripts prepared by Leo Battin, of WBOE. Production is by Gerald G. Marans and photography by John Borza.

WEWS will also present college programs from John Carroll and the U. of Akron during the stint. These programs will be based on documentary-type shows of various college activities.

Texas — David M. Segal, general manager of KTFPS, has announced that the outlet will join the Liberty Broadcasting System as local affiliate. For the past five years, it has been local Mutual outlet.

18% Billings Hike Via WLIB Negro, Jewish Shows

WLIB, N. Y., which has been slanting its programs to the Negro and Jewish-American residents of the city, reports a billings increase of 18% for the first three-quarters on 1951. Another hour is being added to the Negro block, which will run through 11 a.m. daily, starting Nov. 12.

According to general manager Harry Novik, the Negro program block (running seven days a week from 7-10 a.m.) shows the greatest gain — 49% over the same period in '50. The Jewish airters (in English and slanted to second generation Jewish-Americans) has an increase of 28% in time sales for the first nine months.

Clients snared by the indie for the specialized program blocks include Crawford Clothes, Manischewitz products, Quaker Oats, Carolina Rice and Safeway Stores, new advertisers in the specialized fields.

TV SET PRODUCTION UP, BUT BEHIND '50

Washington, Oct. 30.

Television receiver industry has picked up considerably but is still far behind the production rate it achieved before demand dropped off in the spring, according to latest figures of the Radio-Television Manufacturers Assn. September output, totaling 337,341 sets, was more than twice the August turn-out, but less than half that of the same month a year ago.

So far this year (first nine months), the industry has produced nearly 4,000,000 sets, which is 21% under the production achieved in the first nine months of 1950. However, with demand less than it was last year and materials tighter, it's expected that the full year's output will be about 30% below last year.

Industry report shows continued high demand for radio sets, with production for the first nine months at 10,077,000, which is only 5% below corresponding period of 1950.

Beefs Mount in TVA-AFRA Merger; Video Performers Stall on Pairing

Television Authority's proposed merger with American Federation of Radio Artists is facing some opposition from within the ranks of video performers. The opposition was expressed at a heated TVA membership meeting in New York last week and TVA's board may, as a result, call another membership gathering before the Nov. 15 deadline on voting for convention delegates. Video union's convention will be held in Gotham in mid-December.

At the meeting last week three alternative courses for TVA's future were discussed: (1) the TVA-AFRA wedding; (2) complete consolidation of all unions in the Associated Actors and Artists of America, including the Screen Actors Guild and Screen Extras Guild; and (3) blending of the five eastern branches of the 4A's leaving out the screen guilds.

Leadership of TVA feels that the screen guilds are committed against a one-card union in the talent field, so that a consolidation with the pixies is out of the question. At the meeting there was considerable sentiment for a unification of the eastern branches (TVA, AFRA, Actors Equity, Chorus Equity, American Guild of Musical Artists and American Guild of Variety Artists). This, it was said, would reduce the multi-union dues burden on those members in various show biz fields and produce administrative economies.

TVA executive secretary George Heller, however, expressed the view that it is not in TVA's power to force merger with the other unions, but that combining is a decision to be made by all unions. It's been six months since the unification proposal was brought forth, TVA chiefs believe, which is long enough for them to decide on whether they want a marriage with TVA.

Also, TVA leaders stress, if the other 4A's branches don't want to merge, they shouldn't stand in the

way of a TVA-AFRA get-together. Both AFRA and TVA have been moving toward joining hands. They share offices in N. Y. and Heller is former AFRA exec secretary. It's further emphasized that both unions deal with essentially the same group of employers—the networks and stations.

However, some video performers are afraid that a TVA-AFRA integration, coming before a general unification of the talent guilds, would give the AM-TV organization greater power than the other individual unions. Consequently, they'd like to stall this pairing until a complete consolidation is possible.

TVA-toppers answer that the union's main purpose is to protect talent working in tele. They feel that some of the other guilds in the 4A's may be raising the issue of fullscale integration in order to forestall a partial merger which would "protect all performers when they work in TV."

KINTNER TO NAME ABC INTERIM COAST HEAD

Hollywood, Oct. 30.

Robert Kintner, ABC prez, leaves New York, Friday (2) for the Coast and will be accompanied by one of his network's execs, not Bill Phillips, attorney for the web in N. Y., who'll fill out an interim appointment as Coast head of radio and TV for the skunk Donn Tatum's administration as director of the Hollywood TV operation will not be affected. Under his command will be a manager of KECA-TV, to be named on Kintner's arrival.

Undisclosed Coast head will continue in the post until the ABC-United Paramount merger is officially sanctioned by the FCC. He then returns to his N. Y. duties and will be succeeded by a choice of Unipar.

how a WOR-tv campaign sold and sold until the retailer sold out!

A Chicago manufacturer made toys. He introduced them in the New York market last Spring. Sales were fine at the start, but by September they had dropped sharply. In an effort to boost them, the sales agent decided that—for the first time—he'd try television. He chose "The Merry Mailman" on WOR-tv.

He went on the air for a two-week test—to boost his sales in Woolworth's. He used no other advertising. And on the strength of the WOR-tv campaign, he sold a fresh stock of his toys to the Woolworth stores of Metropolitan New York.

What happened when the campaign broke?

Within two weeks, Woolworth not only sold out of his toys COMPLETELY but re-ordered more than TWICE the quantity they had originally purchased for the campaign.

Sales were the highest of any comparable period prior to the WOR-tv campaign.

There are, at the moment, a few availabilities in "The Merry Mailman" on WOR-tv, channel 9

WOR-tv
channel 9

high quality

low cost

The*and*

Says Variety: "The Egg & I will have little difficulty building a sizable midday audience... most viewers will be presold... should easily nab a sponsor within a few more airings."

Says The Billboard: "the Grade A label predominant... humorous and heartwarming, undeniably rates attention from sponsors. It should get and hold an audience."



and you

All eyes are on this CBS Television Package Program, dressed up with all the topnotch showmanship, cast, and production values that make CBS Television the place both audience and advertisers choose... where 6 of television's 10 most popular programs originate... where average ratings are higher than on any other network. (Trends, Oct. 1-75)

Here's one show where you concentrate on selling your product, not the show itself. That's already been done. The Egg & I is already beating all the competition in its time period. And because it takes full advantage of one of the biggest box-office titles in modern book and motion-picture history, it's midday television's top sponsor opportunity.

Television Chatter

New York

Ed Hall, eastern division manager for CBS-TV's stations relations, moving into the AM side as sales service manager, succeeding Tom Maguire, who resigned to join Kenyon & Eckhardt. . . . Eric Arthur, freelance video scripter, wrote the screenplay for "Knife Throwing," two-reeler being released by Warners. . . . Tracy Aston, Jr., and Milton E. Kraemer joined the WPIX sales department. . . . "Express to Freedom," aired on ABC's "Hollywood Screen Test" Oct. 22, was scripted by Alton Alexander, from a story by Mori Lewis. . . . magico Milbourne Christopher guesting on CBS' "Godfrey and Friends" show tonight (Wed.) and on the same web's "Garry Moore Show" tomorrow. . . . Charles Sanford, musical director of NBC's "Show of Shows," being feted Sunday (4), by the East Side (N. Y.) Music Lovers League. . . . Martin Brandt appearing on DuMont's "Mme. Liu-Tsong" tonight (Wed.). . . . Robert F. Philpot named a sales presentation writer for CBS' ad-sales promotion department. . . . Jack Carter signed for a straight dramatic role Nov. 9 on ABC's "Tales of Tomorrow."

Hector Chevigny has scripted "Schultz Playhouse" drama to star Walter Hampden Nov. 9. . . . Dynamic Films appointed Frank Bear, former city editor of PM, as exec producer-director of new vidpic series. . . . John A. Savage joins WOR-TV announcery. . . . Roberta Quinlan guests on CBS-TV's "Strike It Rich" tonight (Wed.) to plug Girl Scouts. . . . Ray Savich CBS-TV Press staged Old Timers Club production of "Rain" Sunday (28). . . . Sheldon Reynolds, producer-director of "Foreign Intrigue" series, flew in from Sweden for two-day stay. . . . Jackie Kelk's TV Productions planning trek to Canada to film Northwest Mountie yarn. . . . Ralph Furey, co-chairman of NCAA Television Committee, to discuss tele and sports at Radio Execs Club lunch tomorrow (Thurs.) at the Waldorf-Astoria.

Hollywood actor Michael Browne set for a role on CBS-TV's "Studio One" Monday night (3). . . . Geraldine Brooks, recently returned

from making a film in France, appeared on three network shows last week in five days — NBC's "Freddie Martin Show" and "Martin Kane" and CBS' "Star of the Family." On the latter Miss Brooks sang two songs in French, her debut as a vocalist. She was introduced by her father, Jimmie Strock, head of the Brooks Costume Co. . . . Ramsay Williams parted for a featured part on NBC's "Big Story" Friday (2). . . . indie packagers Lester and Juliet Lewis flying to London and Paris this week for several weeks of business huddles, during which they'll scout talent and properties for their video shows and talk with Ben Lyon and Bebe Daniels about doing their "Hollywood Screen Test" for NBC-TV. . . . Treva France set for NBC's "Martin Kane" tomorrow night (Thurs.). . . . Ira H. Knaster winding up his second consecutive season as TV consultant for the Community Chest drive during which he's scripted and produced a number of public service spots. . . . N. Y. Daily News' WPIX has signed for the new United Press Movietone News, being supplied video stations by UP and Fox Movietone, to expand its news coverage. . . . Musart Co. of N. Y. and Italy, have completed a series of opera shorts for TV, with the operas condensed for the purpose. . . . Harvey Lembeck, in the current Broadway cast of "Stalag 17," offered the lead in "We Ride a White Donkey," new series being offered for sale and scripted by George Pinetta of the Young & Rubicam agency. . . . Sara Jane Arons engaged to Donald Hillman, NBC-TV staff director.

Hollywood

Edward Lewis Productions, telepic company shooting at Motion Picture Center, is rolling three vidpics—"Sherman, Bernard and Other Early Space Conquerors," with a cast of moppets; "Two That Desert," Joan Leslie starring, and "The Lady Who Only Slightly Resembled Betty Green," with Jane Wyatt and Douglas Dick. Joan Bennett as femme intro thespia in the series. . . . Incorporation papers filed for TV Spots, outgrowth of

Bob Wickersham agency, with Wickersham proxy, A. Albert Spar, secretary, Dorothy Johnson, treasurer. . . . Bob Mendelsohn replaces Max Gifford as counsel of National Society of Television Producers. . . . Murray L. rner elected to board. . . . Ziv TV rolling series of 39 telepics, "The Unexpected," at California Studios, with John Archer, Jane Nigh, John Ridgely and Jonathan Hale in opener. . . . Jerry Fairbanks Productions shooting "Galahad," original teleplay by David Victor and Jackson Gillis.

Screenwriters Mort Braun and Malvin Wald acquired video-film rights to 300 criminal cases from files of Philly lawyer Herbert L. Maria. William Morris agency is handling package, "Justice For All," for teevee. . . . Telepic production hyped at Hal Roach studios, where Roland Reed rolls six more "Mystery Theatre" vidpics, and Reed and Hal Roach, Jr., are gunning nine more "Trouble With Father" telepics. Philip Morris bankrolls "Mystery" while General Mills angles "Trouble." . . . KTTV ups Bob Furell from program director to director of operations. . . . Dede Martin new program chief. . . . Bob Breckner second in charge of program department, and Alberta Hackett manager of program operations. . . . Will Voeller ankles as proxy of Universal Recorders to concentrate on production of live and film video. . . . Arthur Hogan, chairman of board, takes over top spot until successor is named. . . . Pan Pacific Productions starts telepic activities in December when troupe goes to Hawaii for 13 half-hour vidpics, sailing Dec. 1. Program, scripted by Betty Mears and Robert Sinclair, will be produced by Charles Otterman and directed by Richard Kahn.

Ziv rolled "Death by Dictation," latest in its Boston Blackie series, from an original by Bernard Edger and Robert A. White. . . . Sidney Van Keuren, veepee and general manager of Hal Roach organization, returns to production for the first time in 14 years, handling Roach's full-hour telefilm, "Children's Hour," which also marks Van Keuren's videbut. . . . Walter White, Commodore Productions proxy, announced outfit's entire program of 26 Clyde Beatty telepics would be in color.

Chicago

Jack Boswell has jumped across Michigan Avenue from the CBS sales staff to join the WGN-TV selling crew. . . . Sears Roebuck continues to spread its wings in video and will bankroll a weekly half-hour vidpic series on WGN-TV, starting Nov. 8. . . . John Alexander to direct WBKB's pub-service aliters of Gov. Adlai E. Stevenson's monthly teevee "Open House" which bows Sunday (4). . . . Ailsa-Chalmers will again hoist the tab on NBC's hourlong telecast Nov. 27 of the International Livestock Exposition. . . . Wieboldt Stores into teevee on a regular basis with a cross-the-board moppet show on WGN-TV. . . . Belle Chapel has taken over from Nancy Wright as gal thrush on WNBQ's "Luncheon Date." . . . Crosley on Ogden bankrolling Thursday night Madison Square Garden sports films on WGN-TV. . . . Bob Elson gabbing a nightly sports strip on WBKB for Manhattan Motors. . . . Floyd Timberlake has been upped to TV operations supervisor at the Chi ABC plant. Lawrence Kettler succeeds him as Vitapix Recording chief.

London

Compton Mackenzie is guesting on the "Speaking Personally" program next Tuesday (6). . . . Joy Harrington staging Charles Lloyd-Jones's "The Bridesman Danger" Sunday (4), with Elizabeth Sellers. . . . Terence Morgan and Sidney Taffer heading the cast. . . . CBS's Howard K. Smith was commentator in the "Agenda for Peace" program Monday (29), when four UN problems were discussed. . . . Cecilia Colledge turning commentator to describe the annual international Ice Skating competition being held at Richmond next Monday (6).

Lord Mayor of London, Sir Denys Lawson, to be interviewed by Frank Coven Sunday (4). . . . Francis Hodgson Burnett's "Sara Crewe" is being adapted by Penelope Knox for the children's program. First of six episodes is being aired next Tuesday (6) with Patricia Fryer in the name role.

Louisville—Russell Pirkey is the new WKLO sales manager. Prior to his taking over the selling post, Pirkey was program director of the station. Dick Hughes, in charge of promotion for WHAS and WHAS-TV, is leaving the station for sales work with a St. Louis advertising agency. He is slated to leave Nov. 19.

Inside Stuff—Radio

Trade has been kidding for years about the supposedly topheavy number of NBC veepees. To quash the gags, the web last week compiled a list of all who had held that title in its 25 years of operation and discovered there have really been only 44—together with four prexies. Compilation dates back to 1926, when NBC had only one veepee, George McClelland, at the time, when Merlin H. (Deac) Aylesworth was prez.

Today the web has 20 veepees throughout its radio and TV operations, in addition to Niles Trammell as board chairman and Joseph H. McConnell as prez.

Michigan Assn. of Broadcasters has arranged for an unusual statewide one-shot, which will later be beamed behind the Iron Curtain, in connection with the MAB's fourth annual confab in Detroit this week (2-3). Program will be carried on all 60 outlets in the state on Saturday (3) at 8-8:30 p.m.

Program will be on Crusade for Freedom and Radio Free Europe. CFF chairman Gen. Lucius Clay will appear on the show, which will feature statements by displaced Europeans now living in Michigan. They will make statements in their native languages. Included will be a former prime minister of Lithuania, now working in a Flint auto plant.

Airer will include a dramatic portion, vocalists Jane Palmer and Jack Harris, the Reedsmen and Earl Stewart orch. It will originate from WWJ, Detroit.

Impact of radio on other facets of American life is pointed up by the fact that "Our Miss Brooks," based on the CBS stanza, led the list of shows produced by U. S. Schools. In a summary of the 1950-51 season by Dramatics magazine, "Miss Brooks" was given the most productions (62) by the amateurs, leading such perennial shows as "Our Town," "You Can't Take It With You," "Arsenic and Old Lace" and "Charley's Aunt."

Some of the plays have video counterparts, such as "I Remember Mama" and "Date With Judy." The amateur play version is based on the original material scripter Robert Mann sold to CBS.

Radio Industry's "Voice of Democracy" contest starts its fifth annual competition next week to choose four winners from nation's high school students writing and voicing five-minute broadcast scripts on democracy theme. Winners will be announced Feb. 1.

In addition to \$500 college scholarships and one-week trip to Washington, winners will receive radio-TV-phonograph sets and other prizes. Contest is sponsored jointly by National Assn. of Radio and TV Broadcasters, Radio-Television Manufacturers Assn., and U. S. Junior Chamber of Commerce.

Manufacturing industry, through RTMA, will add to its contribution to the contest this year by donating radio-phonograph combinations or TV receivers to each of the state and territorial winners in the competition.

Tex-Jinx Sked Int'l TV Preview Tied in With London 'Pacific' Bow

Tex McCrary and Jinx Falkenburg have scheduled a preview of international television to tie in with the London opening tomorrow night (Thurs.) of "South Pacific." McCrary will be in New York with several of the Broadway "Pacific" cast, to kibitz via Transatlantic phone with Miss Falkenburg in London, who'll have on hand star Mary Martin, writers-producers Richard Rodgers and Oscar Hammerstein 2d, and Mrs. Rodgers.

Show takes the air in N. Y. at 6:30 p.m. which, because of the time differential, will be about the time the curtain falls on the London preem. Flash stills of Miss Martin's opening in London will be transmitted via RCA Radiophoto and beamed on a specially-constructed screen at the N. Y. end, to provide whatever visual facets are possible now in international TV. McCrary's guests in N. Y. include Roger Rico, Martha Wright and Myron McCormick, currently heading the Broadway cast.

Show, which originates from NBC's Hudson Theatre, N. Y., will be played against the bare theatre walls, with all sets and props dispensed with, to provide more of an after-performance legit feeling. While in London, incidentally, Miss Falkenburg is also taping interviews with a number of celebs for use on the T&J radio show via WNBC, WNBC's sister station.

Cincy's 'TV Anthony' Human Relations Court

Cincinnati, Oct. 30.

Crosley's WLW-TV this week inaugurated a TV version of Mr. Anthony's radio court of human relations. It is titled "Finding Your Way" and is conducted Monday through-Friday from 1 to 1:30 p.m. by Roy E. Dickerson as a public service series.

Dickerson, a member of the faculty of Teachers' College at the University of Cincinnati, is a nationally known educator, author, lecturer and worker with young people.

When persons interviewed present subjects of a very personal nature, they are accorded privacy by being seated behind a screen so that only a silhouette is seen by viewers while camera remains focused on Dickerson.

Philadelphia — Edythe Adams, vocalist, has joined the "Three to Get Ready" cast, the first regular cast member to be added since Ernie Kovacs launched the program on WPTZ, last November. She will sing, assist Kovacs in comedy skits and help narrate the children's pre-school portions of the two-hour show.

WKZO-TV
OFFICIAL
BASIC CBS
OUTLET FOR
**KALAMAZOO
GRAND RAPIDS**

VIEWED BY
54.7%
MORE FAMILIES
THAN STATION 8

WRITE US
OR AVERE-KNOX
FOR ALL FACTS

FETZER BROADCASTING

TV'S
SUPER
SALES
GAL
(Available
After
Nov. 2)



NANCY SHERIDAN

The Ease and Warmth of a Godfrey Plus the Sureness and Experience of a Fine Actress, with Definite Sales Impact, as Attested by

ONE YEAR FOR TIDE ON

MUSICAL COMEDY TIME
FIRST HUNDRED YEARS
KUKLA, FRAN and OLLIE
RED SKELTON SHOW

An Acknowledgement with Thanks to
Procter & Gamble and Benton & Bowles

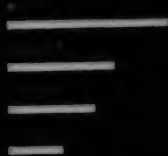
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Hotel Warwick, New York

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IN WASHINGTON D.C....



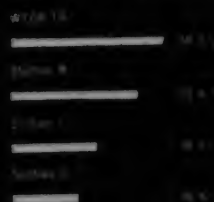
More
people listen
to WTOP
than
to any other
radio
station



WTOP

More
people watch
WTOP-TV
than any
other
television
station

SHARE OF TELEVISION AUDIENCE *



WTOP-TV

1400 WASHINGTON STREET, N.W.
WASHINGTON, D.C. 20004



TV Freeze Lift

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many channels will be available in their cities.

With the issuance of the final allocation, the Commission will set a 30-day or 60-day period for newcomers to get in their applications. This is to give everybody his chance of competing for the available channels. How many more applications there are now about 325 pending; the "last call" will bring in no one knows. It's possible several hundred may come in. It's also possible, if the assignments for particular cities are fewer than was proposed that many applicants will "drop out" rather than incur expenses of hearings when odds are against them.

Involves Processing

Not until all applications are in can the Commission determine whether it can begin processing. In the larger non-TV cities like Denver, where eight applicants have already filed for the five proposed commercial channels, hearings will be scheduled and it is unlikely that grants will be issued before the summer of 1953. In smaller cities like Spokane, Wash., where there is yet but one applicant (Bing Crosby) for three commercial channels, permits can be issued in short order—perhaps by April 1, 1952.

Once the permit is issued, problems of construction and procurement of equipment will face the permittee. Under present restrictions broadcasters may use 25 tons of steel and one ton of copper per quarter for expansion or new construction. Depending on the height of the tower required, a new TV station may get started by stretching its allotments over two or three quarters. If its tower is of a self-supporting type requiring heavy steel, special authorization from the National Production Authority will be necessary. NPA will decide each case on the basis of need for the station, availability of materials locally, etc.

Equipment will probably be the least of the post-freeze TV broadcaster's problems. NPA officials foresee no difficulties in getting transmitters for VHF stations. But with UHF it's something else again and it should be noted that in many of the smaller cities where

applicants are fewer than channels station, will be UHF.

It's also likely that studio equipment will be available (some confident applicants reportedly have stashed away cameras for the future). Where the permittee operates a radio station, special studio facilities will probably not be required until construction materials are in greater supply.

An important factor in the situation, an NPA official pointed out, is that new TV station requirements for towers won't materialize until late 1952 or early 1953. With new steel plants being completed, he thought it likely the supply of structural steel for towers will be sufficient by then for tower construction.

4 A's

Continued from page 23

exercise great influence on TV production through pressure on the outside producers and intelligent supervision. Costs of live production have increased over the past two years, with half-hour dramas or mysteries jumping from \$8-10,000 to \$13-15,000 today, a half-hour musical going from \$9-12,000 to \$18-23,000, and an hour drama going from \$10-20,000 to \$20-35,000.

Despite the mounting costs, a small advertiser can do well in video by wise shopping. The AAAA was told by Sidney M. Weiss, exec. v.p. of Lewin, Williams & Saylor. He declared that a sponsor can have an intelligent, efficient TV campaign on an annual budget of \$250,000.

Weiss pointed out that an ice cream company in N. J. was able to get a high-rated half-hour show on a Newark station for the price of a single 20-second spot on a big Gotham outlet. For a beer client, unable to afford tailor-made film commercials, a syndicated commercial was bought from the Armstrong Co., with shots of the bank-roller's product integrated and a new voice track. Result was nine 40-second commercials for a total price of \$3,200.

For a New England account, the agency bought "Boston Blackie" and "Cisco Kid" for \$225 and \$190, respectively, for use in a city of 177,000 tele sets. For another sponsor a re-run of Procter & Gamble's "Fireside Theatre" is being used. Show is being sold in Washington for \$400 a week.

TV is still within the small advertiser's reach, Weiss said, and "you can reach your goal in a Ford even as in a Cadillac."

Garth Montgomery, v.p. of Kenyon & Eckhardt, discussed "What's Right With TV Commercials." He lauded the new emphasis on good, solid, straightforward commercials and added, "It's surprising how

many cost and production problems begin to solve themselves automatically when you play your selling straight."

However, he cautioned, in returning to honest pitches, agencies shouldn't forget all the gimmicks, but use them to distinguish a particular plug from all others in the hard-selling school, through means which are closely associated with the specific product story. He also commended the trend away from announcer-type announcer and the development of real personalities and believable settings.

WBKB

Continued from page 22

40's and since Mitchell's takeover a couple of years ago the emphasis shifted to the ledger book and the development of a saleable operational pattern. WBKB was the first of the four Chi stations to go into the black and its hard-hitting sales policy has often earned the ire and envy of its competitors.

That's why its almost complete shift from program strips to spot carriers will be watched closely by the three other plants which are still burdened with relatively high-budgeted daytime sustainers. James Pollack, WENR-TV's new program chief, has already given the axe to several non-paying daytimers he inherited. Likewise, at WNBQ it's expected that its daily half-hour noontime "Luncheon Date" may reluctantly get the bounce unless it's sold soon. At WGN-TV, too, the thinking has taken on "if you can't sell 'em, drop 'em" aspects.

Getting the WBKB hook are "Breezy, Don & Vera," "Who's Talking" and "Your Visiting Nurse" as well as CBS's "Home-maker's Exchange." Part of the slack will be taken up by a feature film going into the 3 to 4 p.m. slot which will be sold spotwise. Also moving from a morning to an afternoon position will be the 60-minute "Fun and Features" which is undergoing a complete format revamp, shifting from a femme service to a musical variety.

So with the exception of the CBS shows riding the 12 noon to 1:45 p.m. slot and the Fair Store "Tele-shopper" and Borden's tri-weekly "Ransom Sherman Show," WBKB will have four hours of daytime programming to be sold on a participating basis.

Stardust

Continued from page 21

gomery for an hour of dramatics. George Sanders, who made a splash as a singer on his three "Big Show" appearances, is set for a comedy series with music.

Also on the agenda was a projected series for Judy Garland, but latter nixed the offer.

Barry went quietly to work on the ambitious project, as a direct offshoot of the reaction around the agencies to the NBC radio presentation (to which all agencies individually are presently being exposed). Practically all concur in the belief that, while the reemergence of clients into radio is being held in abeyance until TV finds its proper sphere after the tumult and the shouting dies, a year from now should find radio reasserting itself as a low-budgeted necessity for more and more sponsors.

HOUSTON ORCH AIRING 7TH YEAR THRU TEXAS

Houston, Oct. 30.

The seventh season of statewide broadcasts by the Houston Symphony Orchestra will be heard over six outlets for a 26-week period, under sponsorship of the Texas Gulf Sulphur Co. Programs will originate here on KPRC and will be aired on Sunday evenings for a half hour.

Airings will be heard on Monday and Tuesday over the other outlets on various time segments. These include WFAA, Dallas; WOAI, San Antonio; KGNC, Amarillo; KRIS, Corpus Christi; KTBC, Austin, and KTRE, Lufkin.

Efrem Kurtz is conductor of the Houston Symphony.

Detroit—"Laughing Academy," early-morning show on WJBK-TV, will be picked up by WSPD-TV, Toledo, another Fort Industry station, beginning Nov. 1. The show stars the comedy team of Joe Gentile and Ralph Bling.

WBKB 'Creative Cookery' Click in Chi Cues NBC, CBS Yen for Culinary TV

Chicago, Oct. 30.

Both NBC and CBS are studying kines this week of "Creative Cookery" which on the basis of a five-month ride to date on WBKB has garnered more attention from advertisers and femme viewers than anything that's hit the local ether in some time. Predicated on the thesis that the gals are yearning for something that'll give a touch of glamour to their scullery duties, "Cookery" with its emphasis on cookstove "art" is a strong argument for those who believe that there's an important place in daytime video for offerings that are "entertaining" because they are informational rather than vice versa.

"Cookery" owned by Ivan Hill, is beamed cross-the-board on WBKB from 11 a. m. to 12. Its format is essentially that of a cooking school with Francois Pope, who with his wife, Antoinette, does operate an actual cooking academy, demonstrating how to put together culinary items. He's assisted by his two sons, Frank and Robert.

The hausfrau are addressed as "students" and Pope's entire approach to the subject is geared to the idea that the "little women" should feel they're really artisans of the pantry rather than just "chief cooks and bottlewashers." And apparently the ladies at home were just waiting for someone to come along and spell that out for them.

Latest ARB tally has the show far outstripping its nearest local competitors and racking up ratings almost double that of the opposite ABC-TV Francis Langford-Don Ameche spread. It's registered as high as 6.5 and held an average of 4.6 for five days on the most recent ARB.

A morning show, and a relatively low-budgeted one at that, which hits ratings like that naturally comes in for agency attention. The program is currently carrying 40 participations weekly at a \$150 (gross) per throw. On an annual gross basis, that's \$312,000 and one of the reasons why Hill is in a good position to drive a bargain with the networks interested in the venture. Several of the national accounts using the local version have put in their bid for "first refusals" should the show go network.

The Popes, themselves, and MacMillan Publishing Co. are enjoying a lucrative by-product benefit of the show's success which has boomed the Chi sale of their cookbook 500%. Sales, since the show started last June have totalled nearly 20,000 in the Chi area and forced the publisher into an immediate reprinting which had been scheduled for next year.

Pro Grid League Seeks Dismissal Of Antitrust Suit

Philadelphia, Oct. 30.

National Football League filed a motion yesterday (Mon.) in U. S. District Court for dismissal of the Government antitrust suit against member teams. Former U. S. Senator Francis J. Meyers, attorney for the league which has been accused by the Government of blacking out professional football on radio and TV locally, requested more definite statements from the Government on the charges.

Motion for dismissal will be heard here Dec. 17. Government suit was filed Oct. 9 and the League had 20 days to file an answer. Motion for dismissal called the Government charges "so vague and ambiguous that it is impossible for the defendants to prepare a responsive pleading."

Government suit was aimed directly at the section of the grid league's constitution which restricts telecasting or broadcasting pro football games in any city in which a game is held without specific consent from the league head and the participating clubs. Defendants claim the charge by the Government fails to state which radio or television stations are boycotted, fails to identify the cities affected and failed to state which stations are ready, willing and able to satisfy the wide spread public demand.

Pittsburgh—"Music Time," U. S. Army and Air Force program on WJAS Monday and Wednesday afternoons at 5:15, is now being piloted by a Pittsburgh girl, WAF Corporal Carol James. Wilkens Jewelry Company has exercised its exclusive deal with Al Nobel for TV so he's been succeeded as the announcer on KQV's Nancy Dixon show by Jim Shannon. Dave Clark, ex-Tech dramatist and one of the founders of the Genesee Players in Rochester, N. Y., has joined ABC-TV technical staff in New York as a lighting man.

BILLY NALLE

PIANIST
ORGANIST

STUDIO
ONE
CBS-TV
Oct. 29

Radio
Registr



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Best way to break the ice in this area of 4,400,000 people and \$6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in all 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,600,000 people with more than \$9 billion effective buying income.

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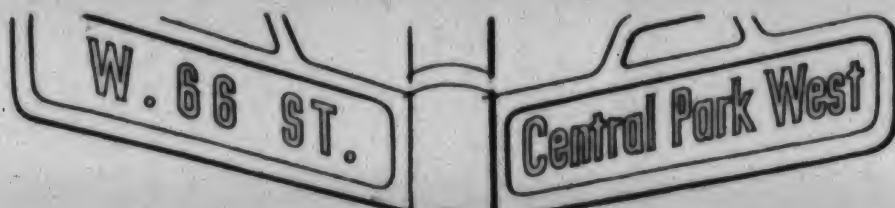
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*"One of the best television shows
I've seen... a droll and wonderful fellow!"*

HARRIET VAN HORNE
New York World-Telegram and Sun

"Sure, slick freshness... a triumph"

JACK O'BRIAN
New York Journal-American

*"A bright spot in TV's comedy
annals... clicks"*

VARIETY

"Highlight of the week"

NEWSWEEK

"A performer of rare species"

BEN GROSS
New York Daily News

*"Laugh packed... Herb Shriner Time
was a very good time indeed"*

JANET KERN
Chicago Herald-American

"The most pleasant surprise of the year"

ANDY WILSON
Detroit Times

We could go on and on, if space permitted, quoting from one end of the country to the other. But why take someone else's word for it? See for yourself. We think you'll find *Herb Shriner Time* (Thursday at 9:00 P.M.) the warmest, cleverest, most refreshing entertainment you've laid eyes on in a long time. *Herb Shriner Time* (sponsored by Arrow Shirts) is the latest in a long list of reasons why *America is SOLD on ABC*. Other big reasons: the brilliant new *Celanese Theatre*, exciting *Tales of Tomorrow*, the star-studded *Frances Langford-Don Ameche Show*. In every field—comedy, drama, variety and mystery—big things are happening at ABC!

ABC TELEVISION
American Broadcasting Company



Radio Reviews

Continued from page 24

the past, for spotlighting talent with star potential. This show is too hit and miss, to add anything to his reputation. He does nothing more than introduce contestants and ask the audience to postcard their votes for the winners. Latter are sketched to get a refrigerator, range or deep freezer. From the calibre of the entries on the preem (29), it's doubtful if they'll come off with anything more than that. Future stardom is not in their stars.

Whiteman shared the emcee chores with 14-year-old Julie Keegan, a regular on his TV Teen Club. Between them they managed to give the show the little class it had. "Pops" is still a genial personality and it doesn't seem proper that he should be wasted in the role of conductor to a bunch of precocious teenagers. Gros.

MIKE 95

With Lockwood Doty
15 Mins., Sun., 1:15 p.m.
NBC, from New York

"Mike 95," a new NBC news reporting series clicked across the web on its initial Sunday (28), with timeliness and dramatic impact. "95," which is press association jargon for fast-breaking news, is a combined operation of the web's radio news and special events departments and offers dialers on-the-spot tape recordings of the past week's key stories. It is vivid listening for current events hungry listeners.

Stanza's round-the-world coverage was admirably displayed on the preem. Recordings of Gen. Matthew Ridgway from Korea, President Truman from Washington and Winston Churchill from London came across with clarity. As the program's moderator, Lockwood Doty was highly informative in his intras which pointed up the taped voice to be heard.

The tapings were all brief but served to bring the news of the world closer to home. Such topics as the recent British election, Pres. Truman's appointing an ambassador to the Vatican and New York's waterfront strike were discussed by some of the participating principals with solid overall effect.

The 15-minute was in high gear all the way and each minute packed a wallop. Gros.

THE FALCON

(The Case of the Missing Million)
With Les Damon, Elspeth Eric, others

Producer: Bernard L. Schubert
Director: Richard Lewis
Writer: Eugene Wang
30 Mins., Sun., 4 p.m.
Sustaining
NBC, from New York

After a brief hiatus "The Falcon," NBC's intrepid investigator, returned to his radio sleuthing practice Sunday (28). If the initialer was an indication of the shape of cases to come the current series should appeal to dialers who like their mellers sprinkled with a dash of mayhem and romance. The various series scripters follow the standard "Falcon" pattern—a

criminal and a woman—and see to it that he conquers both before the half-hour is out. It's routine shamusing and lethargizing but its slick scripting and thesping give it a couple of extra points in the battle for top honors against other gumshoe airers.

"The Case of the Missing Millions," penned by Eugene Wang, involved "The Falcon," nee Michael Waring, in the pursuit of a murdering embezzler. \$1,000,000 was the haul and two murders were the consequence. The femme owner of the company, from which the large sum was appropriated, called the private eye in after 10 minutes of the stanza had been spent in setting the scene. With 20 minutes to go the diligent detective scored handsomely.

Les Damon, the stanza's regular, essayed the role of the private eye with authority. He was properly sharp in the familiar tight-lipped manner. Elspeth Eric did an okay job as "The Falcon's" femme prey and the other cast members were good in lesser roles.

Session moved at a nice gait thanks to Richard Lewis' adept direction. All in all it was a whodunit that was done well. Gros.

THE LAND WE LIVE IN

With Elliot Bergfeld, Sterling Harkins, Jane Bruce, Hankell Schwartzberg, Lambert Kalman, John Brennan, Gary Cunard, Bruce McFarlane

Producer-director: Ted Wescott
Writer: Kensinger Jones
30 Mins., Fri., 8 p.m.
UNION ELECTRIC CO.
KSD, St. Louis

(Gardner)
Format of teleoff of this series, that started its 13th year with the same bankroller, after a summer layoff, was the origin of the Mullanphy Traveler's Aid Fund, that began in 1851 and has been the pattern for 100 similar organizations now known as the Traveler's Aid Societies, throughout the nation.

Unfolded in socko style the story dealt with Bryan Mullanphy, mayor and philanthropist in St. Louis, who in a secret will left one-third of his estate, valued at more than \$1,500,000, to be used to help stranded travelers and needy emigrants who came to St. Louis in the early days.

Story concerned outstanding episodes in Mullanphy's life; how, on one occasion, when he was mayor, he braved an armed, irate landowner who objected to the extension of a city street through his property and won his point; episode of Hannibal Carstairs, a Shakespearean actor whom Mullanphy had taken for a ride into the country, when the latter declined to help his host care for a man found in a semi-conscious condition alongside the road; his unsolicited help on innumerable occasions to emigrants on their journeys to new homes, etc.

Elliot Bergfeld was particularly effective as Mullanphy, and balance of the cast worked neatly. Script by Kensinger Jones showed

that intensive research work had been done to weave the facts together. Commercial was refreshingly brief. Sahu.

INSIDE ISRAEL

With Bartley C. Crum; Tex & Jinx McCrary, guests
Producer-director: Leon Goldstein
15 Mins., Mon., 10:30 p.m.
A. GOODMAN & SONS
WMCA, New York

(Al Paul Lefton)
Bartley C. Crum is back on WMCA after having made four trips to Israel in as many months. The lawyer and former publisher of the defunct N.Y. Star (successor to PM and predecessor of the Compass) gives an informed commentary on the situation in the Near East.

The series opener Monday (28) had a timely news report on which to take off, the announcement that the U.S. was inviting Israel to participate in Near East defense. Crum, who has been critical of previous State Dept. policies, applauded the move. He declared that the new state will unquestionably line itself with the West against the Soviet bloc.

Crum's point of view is largely conditioned by the global anti-Communist strategy. He attacked Egypt because of its stand on the Suez Canal and Sudan issues.

Guests were Tex and Jinx McCrary, who have recently returned from a trip to the Holy Land. Jinx told a warm anecdote about a Yemenite chaplain he picked up in Israel. Both the McCrarys said they were impressed by the energy, youth and sense of humor in the fast-growing nation. It made an interesting interview.

Commercials for Goodman products were tastefully handled. Brill.

Radio Follow-Up

The usual hardhitting action ailer, "This Is Your FBI," came up with a disappointing cream-puff dramatization of the FBI's role in the current loyalty investigations, on the ABC network last Friday (28). As usual, the FBI was accoladed for its efficient sleuthing and solicitude for civil liberties. The realistic production, however, was based on a script concocted out of an unlikely chain of circumstances designed to produce a happy ending.

Yarn involved the FBI's routine investigation of an applicant for a Government post. Tracking down an anonymous accusation that the man was a Commie, the FBI manages to clinch the case via the testimony of an informer inside the Commie ranks. Other evidence, however, pointed to the applicant's being a solid citizen, happily-married, God-fearing, etc. At the wind-up, it was disclosed that the applicant was only an agent inside the Communist Party, having been sent in by his union leader to stymie the Commie's attempt to take over the organization. The anonymous letter, moreover, was written by the Commie informer who happened to be in love with the applicant's wife. All in all, it was not a serious or credible picture of an FBI loyalty case.

Chi Political Meets

Continued from page 23

mentary portions of the convention pickups, has set up committees to assist the political parties in such matters as staff certification, physical layout of the radio-TV galleries and sponsorship standards.

The group's convention committee, chaired by Mutual's Bill Henry met with industry reps here Friday (26) for a preliminary survey of the two possible sites of the upcoming political hooplas. Although it hasn't definitely been set, the Chicago Stadium is expected to house both conventions so the Henry group trekked out to the West Side arena for a firsthand looksee.

The International Amphitheatre is still under consideration as an alternate location, with a big pitch being made that it would be more suitable for video because it has more side-room facilities for special interviews and pickups. But its distance from the Loop likely will swing the scales in favor of the Stadium.

Some idea of the headaches involved in putting the convention shows on the air can be gathered from the fact that nine radio-TV networks will carry them, plus a myriad number of independent hookups. Radio-wise, NBC, CBS, ABC, Mutual and Liberty, which will be making its first appearance, will take part in the pool. All four tele chains will also be much in evidence.

Television Reviews

Continued from page 25

also meets visual demands and displays a faultless TV voice and great gift of rapid gab, the words flowing from him unhesitatingly.

Show caught included Svendsen's comments on the preceding day's Minnesota game, blackboard analyses and comments on the style of play and personnel of the two teams about to be seen in action, etc. Knowing his stuff from long experience in the game, he talks with authority and his opinions carry weight. His lowdowns on plays and formations are not too technical for the average fan's comprehension and adds to the latter's knowledge of the sport. Several former gridders, guests on the show, shot football questions at him and he answered them deftly. Viewers also were invited to submit questions with a promise of prizes for those used.

Clips from movies of past games played by the day's teams, accompanied by Svendsen's running explanatory fire, supplied diversity and additional interest. His analysis of pro football game and explanations of how it compared with and differed from the college brand also fitted in nicely. Rees.

SONG PREMIERE

With Tom Romano, Johnny Corvo, Barbara Bush, Song Stylists (3), George Palmer

Producer-director: Dave Harris
25 Mins., Wed., 6 p.m.
Sustaining
WNHC-TV, New Haven

This may not be the most original idea on TV but it does have interesting possibilities. It's a musical combo of past favorites and future hopefuls, emphasizing the participation angle via contributions from would-be songwriters.

Running 25 minutes, program is split equally (three each) between established songs of a single composer and weekly winners of original ditties. Originals are selected by judges for program rendition. They are judged again, plus viewer voting, over a 13-week stretch for ultimate publishing of the top tune of the series.

With Tom Romano as emcee-narrator, program caught featured biot and tunes of Jerome Kern. Romano comes over nicely and does his spiel efficiently. Vocalizing is handled by Barbara Bush, a capable thrush who knows how to sell a song facially, and Johnny Corvo, whose voice is an asset to the set-up. Instrumentally, program is bolstered by the Song Stylists (guitar, bass, accordion) and George Palmer, organist.

One of the bugs to be ironed out of this newcomer includes repetition of announcement regarding the "original" song angle. If viewer misses the first minute of program which carries this announcement, he is completely unaware of this particular feature.

Show is well directed as to change of pace and material, and camera work is on an okay plane. Bone.

U. OF UTAH FOOTBALL

With Marion (Duff) Hanks
Producer: Gene McGuane

Sun., 10 p.m.
Participating
KSL-TV, Salt Lake City

Football fans who like their pigskin parades without the delaying action of odds and ends, substitutions, and such add-ons and ends, should go for KSL-TV's playbacks of the U. of Utah games. Aired the day after the game, these sessions cut out everything but actual play, including the huddle, and whoosh through a complete set-to in a little under an hour.

With Duff Hanks presenting comments during play, and calling attention to upcoming plays that

pack a wallop, these grid showings are tops for those who like to analyze the action. Photography handled by Dick Thiriot is sharp all the way, and passes and punts can be followed from start to finish. Thiriot must know his football, because with one team working out of the T formation, and the other using it part time, he missed the ball carrier only once.

Hanks is whoop and holler boy. He stays calm, which considering the fact that the result of the game is already known, is a good thing. He opened the session with an interview with Utah coach Jack Curtice, who pointed out the difference between the two teams, and pointed up plays to watch. During the half time intermission, Curtice was back to explain the difference between T formations and single wing.

Some might object that football boiled down to plays and no side-lights lacks color. That could be, but when there's no suspense, it seems best to present a technical version, rather than the whole business. No attempt is made to keep track of the substitutions, but that's probably no more confusing than attempting to remember who's playing in whose place.

Show is sold on participating basis, with commercials tossed in between quarters.

All told the boys are doing a good job of bringing viewers the thrills of football, without the delays. Berl.

WEDDING BELLS

With Ada Woodworth Walsh
15 Mins., Mon.-and-Fri., 2:45 p.m.
Participating

WRGB, Schenectady

Different program interesting for women, brings a new personality to the screen, but solo effort, when viewed, was unadorned and talky. Former bridal consultant for a Minneapolis department store, Mrs. Ada Woodworth Walsh covers that field on television. She obviously speaks from a background of study and experience—including, she said, preparations for marriage of her daughter last year—and ad libs with creditable sureness.

However, the cameras spotlight the mature woman's facial mannerisms to the point where they begin to become tiresome. Feature would gain by inclusion of guests. In fact it virtually shouts for production. Jaco.

TOMMY LYMAN

after the theatre

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WJBK delivers the Goods
YOUR GOODS...
WITH SALES PUNCH

Here's Sponsor Identification with impact! The "Twin Movie Party", carried via WJBK-TV for Twin Pines Dairy, is a brand new Saturday feature! After only three weeks, "Milky", the Twin Pines magician-clown who handles the commercials, appeared at a Mother-Ten school party. Without fanfare or introduction, "Milky" appeared on the stage. The kids, in a single voice, roared... "It's Milky!"

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Represented Nationally by THE KATZ AGENCY, INC.

WJBK-TV—CBS
and
SUMMIT AIRTEL

EAST'S BEAT-UP BALLROOM BLUES

GOOD TASTE

Historians will look back on this mid-century period as another page out of the history of a troubled world and point to muggers, reeferers, basketball fixers, TV's plunging necklines and double-entendre popular songs as a manifestation of the times. And they'll be right.

Show business cannot do anything, directly anyway, about the first three; it is doing something with a code about good taste on video programs; and must do something about the nation's popular music. An industry now attuned to self-regulation quicker than you can say Joe Breen will have no Tin Pan Alley problems. It is a shame it went as far as it did. Actually, though, it has been no heinous offense.

If anything, the paradox is that never before in the history of America's popular music production line have (1) so many fine songs been created; (2) have so many been of the generic American idiom which at first was loftily decried as "hillbilly stuff" and is today being more dignifiedly labeled "country music"; and (3) have so many religious songs come into the popular ken.

If anything, the semi-sacred ballads, and the songs of faith and hope, more than offset any fingerpointing that may exist in recent weeks at the expense of Tin Pan Alley. Never before have such wholesome ballads reached so wide an audience.

The fact that in this day and age of sophistication every kid reads other meanings into "kiss" or "hug" lyrics—words which, in another, more reposed era had no other meaning than as written—is part of the nervous, new s.a. accents seen in everything on the modern scene. This ranges from cleansing agencies ("she's lovely, she's engaged," etc.) to the merchandising of any sort of wearing apparel, from beach and boudoir to drawing room and dress parade.

It is true, however, that some of the pop songs have popped their weasels and have been primed for double-barrelled purposes. Strangely enough, one of the most prissy femmes in private life somehow has clicked beat with such disk interpretations. Just as paradoxical is the case of another femme who, in private life, is an exemplary mother but who was the subject of a camera freak which fated her to appear very a la Gypsy Rose Lee. The lensing mishaps may be technological freaks, but the contrivance of the nation's songs—intimate wordage to which many a nice boy wooes and coos many a nice girl—does place important responsibility on the music industry.

The broadcasters already have evidenced desire for vigorous regulation. It's now up to the music business. The American Society of Composers, Authors & Publishers is too busy, perhaps, with its collections and apportionments, but the Songwriters Protective Assn. and the Music Publishers Protective Assn. are equipped to do the job. Either and/or both are faced with an excellent opportunity to come to grips with a situation that, while it hasn't gone too far overboard, warrants immediate attention. If nothing else, for once it may give both trade groups an opportunity to go forward on a common purpose that doesn't have to do with battling over property rights and copyright shisms. What's more, both can and should influence the diskeries on better selectivity of material, assuming that some of the off-base songs come from the hinterland or so-called "hillbilly" (meaning independent) music publishers and songsmiths.

The continuing growth of the disk jockeys and the intimacy of TV's impact into the field of home entertainment place a greater burden on all components that there should never be, at any time, any compromise with good taste. Abel.

Mercury Rounds Out A&R Operation With Naming Of Kilpatrick as Folk Head

Chicago, Oct. 30.

Mercury Records last week refurbished its folk department by bringing in Dee Kilpatrick as full-time folk artists and repertoire chief to succeed Murry Nash and Cliff Parman who've jointly handled the label's hill tunes on a part-time basis.

According to overall a&r chief Art Talmadge, Kilpatrick's appointment rounds out all of Mer's departments, at least two of which have been functioning shakily in recent months. Label recently brought in Bobby Shad as rhythm and blues chief, along with race artists Memphis Slim, J. J. Jones and Joe Houston, and also installed Nook Shrier as midwest musical director. Mer's pop department and Childcraft Records, rights to latter which were secured from Marshall Field enterprises, are already smooth operators, Talmadge said.

Kilpatrick, who was formerly with Capitol Records in Nashville and Atlanta, will handle cutting sessions in Nashville and, as a vet in the territory, aid in providing some distrib tie-ups for the label. Parman will remain on to handle Chicago cutting assignments.

Col Adds Publicist
Columbia Records rounded out its publicity staff this week with the addition of Elliot Horne, former freelance publicist, to the pop department.

Col Ups Ray

As a result of his click on the Okeh blues-and-rhythm label, Johnnie Ray has been switched to the regular pop roster of Columbia Records. He was signed to a five-year deal last week.

Ray's newest slice of "Cry" and "Little White Cloud That Cried" for Okeh, a Columbia subsid., is breaking for a hit, with 40,000 copies sold the first week.

1951 Summer Tops 1950 By 15% for Col

Columbia Records did a booming business during the past summer, according to the diskery's royalty statements to publishers for the three-month period ending Sept. 30.

Diskery shelled out more than 30% more coin than it did the previous quarter and went ahead of the 1950 summer by well over 15%. The company's September biz was the best in the company's history.

During the past quarter, Columbia rode high with four top-sellers in Rosemary Clooney's "Come On-A My House," Tony Bennett's "Because of You" and "Cold, Cold Heart," and Frankie Laine's "Jezebel."

WEST SPRUCING FOR B.O. CLEANUP

Band agency men and managers are attributing the offish band biz in the east to the rundown shacks which some operators are passing off as dancehalls and ballrooms. Steady upbeat of gate receipts being racked up by the same orches when they play midwest and western dates is pointing up need for new thinking on the part of a large majority of eastern ops.

According to the agencies, ops west of the Mississippi have taken the band biz lead. They've gone all out in developing a dance crowd by making their spots attractive as well as wholesome. They've achieved the respect of the parents who are promoting their dance emporiums as regular date spots for their kids.

Many of the dancehalls in the east, however, have suffered through owner neglect and have become shabby and unappealing. Parents in these areas are keeping their youngsters away from the dance dates because they claim that a rundown dancehall usually attracts a rough crowd. Bands are reluctant to play these dates since the b.o. returns are generally small and the affair usually winds up with constant displays of rowdiness.

The bandmen aren't advocating a complete overhauling of the eastern dancehall setup, but they do suggest that some renovations be made. With an outlay of a little more than \$1,000, according to the agencies, the eastern ops could make their places presentable enough to win back the drifting clientele. For operators who are mulling building new dancehalls, they point out the Surf Ballroom, Clear Lake, Iowa, which was built (Continued on page 41)

Guarantees Pub In Eng., France, Italy On Morrow Tune

Under a deal to take over selling rights to "Boogie Woogie March" from the Flanagan-Hendler-Woods music firm, Lou Levy's Pickwick Co. has guaranteed publication of the tune in France, England and Italy in three new lyric versions. Number, written by band-leader Buddy Morrow, uses the names of all 48 states in the U. S. and hence needed the foreign adaptations.

The Flanagan firm retains copyright ownership.

PRADO VOCALIST KILLED, 8 INJURED IN BUS CRASH

Kaufman, Tex., Oct. 30.

Delia Romero, vocalist, traveling with the Perez Prado band, was killed here Friday night (26) when the band bus overturned on a slippery road. Prado and eight other musicians were injured.

Crew was en route to Dallas for a one-nighter when the bus overturned. Prado was severely cut but is expected to be able to resume work within a week. Condition of several other bandmen was reported critical. Prado is slated to play his first U. S. theatre date Nov. 15 when he opens a one-week stand at the Paramount Theatre in Los Angeles on a 50-50 split after house expenses are deducted.

Satchmo Gets \$1,500 Plus % in 5 Nova Scotia Dates

Virgin one-night territory in reach of orthodox transportation is virtually non-existent, but Joe Glaser's Associated Booking Corp. recently booked Louis Armstrong's All-Stars on a series of dates in Nova Scotia and did well. It's a rare stop for travelling bands.

On five out of six dates in that area, Armstrong got \$1,500 and percentages for each booking. Armstrong will work his way to the Coast where he will do "Gloria Alley" for MGM.

RCA, Col. Join New Disker Assn., Outfit Comprises 5 Top Firms

Judy Garland Album

'At the Palace' for Decca

Tying into the current Judy Garland stand at the Palace Theatre, N. Y., Decca is releasing a "Judy Garland at the Palace" album. Cut by Miss Garland several weeks ago, numbers in the set will be similar to the songstress stage repertoire.

M-G-M Records also recently issued a Garland album taken from her Metro picture soundtrack sets.

Hiked Miami AFM Scales May Affect Top Act Layouts

Miami Beach, Oct. 30.

American Federation of Musicians local's hike on scales for hotels passed recently by the executive board puts the musicians here into one of highest classifications in the country and with it caused speculation on how upped budgets will affect usage of acts, high-salaried wise. Immediate result found the Class AA hotels (San Souci, Saxony, Casablanca, Nautilus, Roney Plaza, Boca Raton, Hollywood Beach and Sherry Frontenac) still willing to go along on the deal, with Nautilus only one in trouble due to affidavits filed by several contractors for bands on bids to cut scale set at minimum of \$120 per man weekly for six-day, four-hour sessions.

Local exec board had national make decision on case, which led (Continued on page 41)

COAST NEGRO TOOTERS SEEK LOCAL 47 MERGER

Hollywood, Oct. 30.

Members of Negro Musicians Local 767 have voted for merger with Local 47, saying such a move would eliminate "undemocratic and discriminatory practices." Resolution for such a merger goes to its legislative committee for action in January and if okayed there, the pitch goes to Local 47.

Big turnout at meeting almost solidly favored merger, some saying discrimination exists in mere fact there are two musicians' unions.

Advantages mentioned by luncheoners were lower taxes and dues improved hospitalization and death benefits, better employment opportunities. Feeling is Local 47, with 13,000 members, can give better all-around opportunities than 767, with 600 members.

RCA Drops 'Music in Air' Album; 'Costs Too High'

RCA Victor has shelved plans to make an original-cast album of "Music in the Air," the Oscar Hammerstein 2d-Jerome Kern musical currently at the Ziegfeld Theatre, N. Y. While the mixed critical reaction to the musical entered into the decision, move was made specifically because Victor execs thought production costs would be too high.

As a substitute, Victor is planning to issue an album of the show's score with Jane Pickens and the Al Goodman orch since Miss Pickens handles most of the songs in the show anyway. Miss Pickens is a regular Victor artist.

Publisher Howie Richmond heads for England Nov. 10 to establish his first British firm, Crownwell Music Ltd., in association with Buddy Willin. He'll be gone about six weeks.

The recently-launched Record Industry Assn. of America completed the initial phase of its organizational framework last week with the signing of RCA Victor and Columbia Records. The new trade organization now comprises the five top diskers in the field in addition to more than 10 smaller companies that applied for membership earlier.

Association was formed two months ago by Decca, Capitol and M-G-M Records with the objective of presenting a solid industry front on such matters as legislation affecting diskers and general relations with dealers, publishers and the buying public. In joining the association Columbia preys Jim Conkling said it was "the most constructive step taken by the record industry in its 50 or more years of existence."

Next move for the organization will be the setup of an operating staff under an executive director. Among plans for the outfit is the development of a centralized research department to dig up necessary industry data. Budget for the association will be met by contributions from the member companies.

Music on Tape Makes Its First Attempt At Commercial Outlets

Initial attempt to market music on tapes via regular commercial channels was launched last week by A-V Tape Libraries, a subsid. of Audio-Video Products Corp., N. Y. sound-recording outfit. Initial group of light classical and pop medleys has been packaged on 14 different tapes selling at \$5 for approximately 30 minutes of music.

The A-V outfit, which distributes the Ampex tape machine, moved into this new field after licking the key problem of duplicating material on tape at a relatively high speed. Via use of special Ampex setups, A-V can reproduce 12 copies every five minutes. Previously, a 30-minute tape took 30 minutes to reproduce.

Extent of the market for taped music is relatively limited at present, with some 350,000 to 400,000 home machines now in use. The market, however, is expanding steadily with such large manufacturers of tape machines as Brush and Webster currently operating at capacity. The Webster company has just tied in with the A-V tapes by ordering 2,500 sets of Christmas carols to go along with each machine sold during the Xmas holidays.

Music on the A-V tapes is made in Europe where production costs are cheaper than in the U. S. Up to now, the American Federation of Musicians has entered no objections to the importation of European-made masters by disk companies and will likely take the same attitude towards music on tapes. A-V plans to issue large symphonie works in its next release.

Eckstine-Shearing Team On Wax for Concert Hypo

Billy Eckstine and George Shearing, currently on a string of one-night concert dates, have been teamed up for the first time on an M-G-M Records platter. The disk will be used in cities where the concerts are scheduled to hypo promotion.

Eckstine and the Shearing Quintet waxed two oldies, "Taking A Chance On Love" backed by "You're Driving Me Crazy." Both artists are M-G-M paces.

Success Music chartered to conduct a music publishing and theatrical business in New York. Capital stock is 100 shares, no par value. M. Warren Troob, of N. Y., is a director and filing attorney.

Jukebox Copyright Act Amendment Given Good Chance; Diskers Oppose It

Washington Oct. 30

Songwriters and publishers appear to have a better chance than in 1947 to put through a bill ending jukebox exemption from the copyright laws on the basis of testimony here last week.

Reason is that the new Bryson-K user bill has eliminated two of the principal stumbling blocks which blocked the Scott bills in 1947. The changes apparently made a considerable impression on most members of the House Judiciary sub-committee at last week's hearing; even though one member, Rep. Hiram C. Prosser (D. Colo.) sounded at times almost like counsel for the bill's opposition.

The two main differences between the 1947 and the 1951 proposals are:

1. The 1951 bill of 1951 simply proposed to remove from the 1909 Copyright Act this language: "The reproduction or rendition of a musical composition by or upon coin-operated machines shall not be deemed a public performance for profit unless a fee is charged for admission to the place where such reproduction or rendition occurs."

Under this the copyright owner, or his performing rights agent, such as the American Society of Composers, Authors & Publishers or Broadcast Music, Inc., could move against either the owner of the establishment, the owner of the juke box, or both, if they were separate persons. There was also no ceiling on the amount of copyright royalty which could be claimed. There was great fear on the part of many members of Congress that owners of small tip-rooms, soda stores, etc., would find themselves threatened by law suits, subject to royalties, etc.

Its Only

The present bill provides that if a man owns and operates only one juke box in his establishment, which is all which can be used at one time in any such establishment, he is exempt from responsibility under the copyright law. The obligation to pay royalties is limited to those who own, operate or distribute two or more machines. Thus, the royalty clipping would be limited almost entirely to those who own strings of coin-operated music machines and put them out at locations on a percentage split with the owner of the place. Since the owner of a tiproom or store would be the operator of only the machine in his store, he could not be sued.

The new bill further limits royalties on records to 1c per side per week which places a ceiling on the amount of royalty.

2. The second big difference is that this time there is to the bill in 1947 Rep. Scott introduced a companion bill to give copyright protection to performing artists for their unique renditions of numbers.

This created a whole host of enemies who had no objections to the other measure. They claimed it would result in great confusion. The whole broadcasting industry, as represented by National Association of Broadcasters and Broadcast Music, Inc., were against this one, even though BMI endorsed the first bill. Also record manufacturers, such as Decca, registered opposition to special copyrights for each artist's rendition.

Diskers Opposition

However, despite this, one category of opposition remained in the arena. The platter manufacturers, who only objected to special rights for artists in 1947, have now switched to fighting the copyright bill to give added protection to composers and music publishers. Their spokesman last week was Kenneth Rine, counsel for Columbia Records. He also opposed on behalf of Capitol, Decca, MGM and Victor records. He pointed out that while Columbia sells only about 10% of its output to jukebox ops, "this is low for the companies," with the juke boxes providing a much larger outlet percentage-wise for other record manufacturers.

Hearings are to be continued some time in January or later, with tavern owners, juke box operators and other opponents given their opportunity, and proponents of the bill permitted to rebut.

Among those who spoke for the bill last week were: John Schulman, counsel for the Songwriters Protective Assn.; Otto Harbach,

president of ASCAP; Sidney M. Wallenberg, counsel for the Music Publishers Protective Assn. and the National Music Council; Herman Finkelstein, ASCAP general counsel; Fred E. Ahlert, Bob Merrill and Joan Whitney, for ASCAP; and Arthur E. Farmer, counsel for the American Book Publishers Council.

Tax Break May Pull Philly Symp Into Black for 1st Time; No Rebates to Subs

Philadelphia, Oct. 30

Elimination of the 20% admissions tax on non-profit musical organization by Congress may place the Philadelphia Orchestra in the black this season for the first time. Last season the Philadelphia symphony wound up \$23 in the red despite a \$50,000 grant from City Council for four free concerts. The Council grant was roughly equivalent to the sum paid by the orchestra in taxes to the Government during that period.

Subscribers were advised in the event of the tax being lifted, there would be no rebate on tickets sold and price would remain same, the money saved on tax to be applied to the orch's operational expenses.

Tentative municipal budget again calls for a \$50,000 appropriation to the orchestra. Symp. in holding tickets at tax-included levels, points out there has been no increase in ticket prices for concerts since 1931, although expenses have steadily gone up.

OLD GUY MITCHELL SIDES ARE REISSUED

As a result of his string of hit sides this year for Columbia Records, old sides made by Guy Mitchell under other names and for other diskeries are now being resurrected and re-released. King Records started it by reissuing a platter made by "Al Grant" but with a Mitchell billing. Mitchell formerly recorded under the name of Grant.

Now Decca and M-G-M are planning reissues of some old Carmen Cavallaro orch sides on which Mitchell was band vocalist. When these sides were made, Mitchell was working under his real name, Al Cernik. The rub for Mitchell in these reissues is that he gets no royalty cut since he worked under a straight salary arrangement with the Cavallaro crew.

George Sherlock appointed Decca's promotion manager on the Coast.

Best British Sheet Sellers

(Week ending Oct. 20)
London, Oct. 22

Too Young Sun
Tulips and Heather Fields
Because of You Dash
Sweet Violets Morris
Loveliest Night Year F.D.&H.
My Truly Truly Fair Dash
Unless F.D.&H.
Too Late Now New World
Christoph's Col'mb's Connelly
Begger in Love, Cinephone
Shanghai Connelly
Belle, My Liberty Bell Dash

Second 12

Be My Love F.D.&H.
I Love Sunshine New World
Longing for You Sterling
Ivory Rag Macmelodies
Kentucky Waltz Southern
With These Hands Kassner
Vanity Sun
No Boat Like Rowboat Bourne
I Apologize Victoria
How Can I Leave You Fields
Cool of Evening Victoria
My Resistance is Low Morris

WEIK WINS 6-MOS. PACT AT ARAGON BALLROOM

Los Angeles, Oct. 30

Solid, non-cancellable six-month pact has been inked by Lawrence Weik at the Aragon Ballroom on a \$3,500 guarantee against 50% of the gross. It's an extension of the fortnightly arrangement under which Weik has been operating for the last two months.

Batoneer first played the Aragon in 1946, coming in on a two-week deal that was stretched to a full seven months via option pickups. At that time, he was getting a flat \$2,500 weekly. Last May he played a four-weeker on a guarantee of scale, \$1,800 against 50% and averaged \$3,250 per week. Eight weeks ago he started on a straight two-week with options deal until brewer Charles Lick, owner of the terperi, got tired of picking up the options and suggested the flat deal. Ace Hudkins, erstwhile handleader, is manager of the Weik crew which now comprises 14 sidemen and singers Roberta Linn and Gene Persell.

Mitch Miller's Oboe Back to Concertizing

Mitch Miller, Columbia Records' pop artists and repertoire chief, is returning to the concert field as an oboe player via a series of longhair dates. It's only a sideline, however, since he's continuing as Col's air topper.

Miller toes off with the Saldenberg Little Symphony at Griffith Aud. Newark, Friday (2). He's also scheduled to appear with the Paganini Quartet for the Pittsburgh New Friends of Music Nov. 12 and repeats with the Saldenberg group at New York's E. 92d Street YMHA Dec. 2 1952 dates are currently being lined up.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frankie Laine: "Flamenco," "Jealousy" (Columbia). Laine gives a powerful ride to "Flamenco," a dramatic number tailored to his style. Excellent Mitch Miller background adds values but this item's commercial appeal is doubtful. Laine's workover of the standard on the reverse has more chances, it's a first-rate rhythm interpretation. Paul Weston's orch backing up.

Patty Andrews: "It's All Over But the Memories," "Love Is Here to Stay" (Decca). "Memories" is a solid ballad set in a neat commercial framework on this side. Patty Andrews bounces it stylishly and should give the Tony Martin slice of this tune for Victor a good run for the money. The Gershwin standard on the flip is also projected with class. Paul Neelson orch backing up strongly.

Sammy Kaye Orch.: "Daddy," "Bouquet of Roses" (Columbia). "Daddy" is coming back via a flock of wax versions, but Kaye's side should set the oldie winging away. One of the best jobs Kaye has done in some time, side showcases the glee club on the vocal chorus in a sock arrangement. Reverse is another oldie handled okay in Kaye's conventional sweet style, the Kaydets vocalizing.

Johnny Desmond: "True Love," "Simple, Simple" (M-G-M). "True Love" is attempt to come up with another "I Get Ideas" click. It's a solid adaptation of a standard Latin tune and Desmond gives it a good treatment with some traces of Tony Martin in the styling. Flip is a pleasing minor item with a catching tune but fair lyric. Tony Motiella orch accomps.

Norman Kaye: "Blue Velvet," "A Petal from a Faded Rose" (Capitol). Kaye continues to make a good impression on his solo wax stints. "Blue Velvet," an interesting slow ballad, is handled effectively in a soft style. Reverse is an alfalfa-styled number on which Kaye, also registers with commercial impact.

Perry Como: "It's Beginning to Look Like Christmas," "There Is No Christmas Like a Home Christmas" (Victor). "Look Like Christmas" is a charming number with good chances to step out from the flock of Xmas entries. Como and the Fontane Sisters give it a bright workover. The reverse is in a more conventional holiday groove, pleasant but nothing special.

Teressa Brewer: "Sing, Sing, Sing," "I Don't Care" (Coral). In her first waxing stint for Coral, Miss Brewer has come up with her most promising side since "Music, Music, Music." The oldie, "Sing, Sing, Sing" is surefire material for her rhythm attack and she belts it across with color and drive. It's a natural for the jukes. "I Don't Care" is an okay item brassy handled by Miss Brewer with Jack Ples orch and chorus background.

Lindsay Crosby: "That's What I

Want for Christmas," "Dear Mister Santa Claus" (Decca). The youngster of the Bing Crosby clan registers with a pleasing simplicity on these Xmas tunes. The immaturity of his pipes blends well with the tunes, particularly "That's What I Want for Christmas," which was originally written for a Shirley Temple pic.

Tommy Edwards: "My Concerto," "Solitaire" (M-G-M). Edwards effectively showcases his ballad style on this coupling. He handles "My Concerto" with fine shadings and should give added impetus to this quasi-longhair melody. "Solitaire" is also given an ace treatment.

Bob Sands: "Turn Back the Hands of Time," "The Judas Kiss" (Capitol). Sands' slice of "Hands of Time" is far too late to catch the Eddie Fisher version for Victor. In any case, it's a mediocre rendition. The reverse impresses as a burlesque of a Frankie Laine number with cornily purple lyrics and a supercharged background. Sands has an okay voice but he can't handle this type of tune with conviction.

Tommy Dorsey Orch.: "With All My Heart and Soul," "Solitaire" (Decca). "Heart and Soul" is a classy ballad which stands up under repeated spins. Dorsey's slice is a good straightforward version with Bob London and the Brownlee Sisters competently handling the vocal. The same team also gives an interesting workover of "Solitaire."

Platter Pointers

Billy Daniels' dramatic vocalistics are packaged on a Mercury long-play set which is marred by superfluous verbal interludes at the outset of some of the numbers. A flock of Hawaiian tunes are delivered by Arthur Godfrey on ukulele and the Mariners in a Columbia long-play set, "Hawaiian Blossoms." Another exciting background musical score by Miklos Rozsa heard in M-G-M's "Quo Vadis" album. Eddy Howard's "Song Festival" on a Mercury long-play set includes a brace of standards. Dick Haymes has a pleasing side in "Here's to My Lady" (Decca). Mindy Carson's holiday sides, "Christmas Chopsticks" and "Doors That Lead to You," are fair (Victor). Johnnie Ray's unusual style projects effectively on "The Little White Cloud That Cried" (Okeh). "My Bunk, My Love and I," as duetted by Gordon MacRae and Gisele MacKenzie, is a good plug for the auto company but only so song material (Capitol). Primo Scala has a good side in "On the Rue de la Paix in Paris" for London. Jane Turley's slice of "I Like It" has chances (Decca). Bill Peck's vocal of "It Was Swell While It Lasted" shows promise on the Righteous label. Ted Flo Rito, mastering the orch, comes up the side with his verbal interludes. Rosemary Clooney's Xmas sides, "Christmas" and "Bless This House," are mediocre (Columbia). Jan Peerce has a big cut of "Once" (Victor). Lee Brothers have a listenable side in "If You've Forgotten Me" for Columbia. Paul Weston orch backing up. Harry James orch comes up with a solid workover of the Benny Goodman standard, "Don't Be That Way" (Columbia). More solid sides by Tex Beneke orch on "S Wonderful" and "Tennessee Central" (M-G-M). Toplight Latin rhythmic by Edmundo Ros orch for London Records on "Mambo." Standout folk, western, blues, rhythm, religious, polka, etc.: Elton Britt, "The Tale of a Sailor Told" (Victor). Leon McAuliffe, "Search My Heart" (Columbia). Andy Williams, "Leave Us Women Alone" (M-G-M). Memphis Slim, "Train Time" (Mercury). Spiritual Blind Boys, "God Giveth" (Mercury).

Lindsay Crosby: "That's What I

VARIETY 10 Best Sellers on Coin-Machines Week of Oct. 27

- | | |
|--|----------------------------------|
| 1. COLD, COLD HEART (6) (Auff-R) | Tony Bennett Columbia |
| 2. SIN (4) (Algonquin) | Four Aces Victoria |
| 3. BECAUSE OF YOU (13) (Broadcast) | Eddy Howard Mercury |
| 4. I GET IDEAS (12) (HUI-R) | Tony Bennett Columbia |
| 5. DOWN YONDER (4) (Southern) | Les Baxter Capitol |
| 6. WORLD IS WAITING FOR THE SUNRISE (7) (Crawford) | Tony Martin Victor |
| 7. AND SO TO SLEEP AGAIN (2) (Paxton) | Del Wood Tennessee |
| 8. TURN BACK HANDS OF TIME (2) (Choice) | Champ Butler Columbia |
| 9. UNDECIDED (2) (Leeds) | Les Paul-Mary Ford Capitol |
| 10. WHISPERING (6) (Miller) (Fisher) | Patti Page Mercury |

Second Group

- | | |
|--|----------------------------------|
| DETOUR (2) (HUI-R) | Patti Page Mercury |
| LONGING FOR YOU (2) (Lud'ow) | Vic Damone Mercury |
| VANITY (Jefferson) | Don Cherry Decca |
| LOVELIEST NIGHT OF THE YEAR (14) (Robbins) | Mario Lanza Victor |
| TOO YOUNG (24) (Jefferson) | Nat "King" Cole Capitol |
| SWEET VIOLETS (12) (Morris) | Richard Hayes Mercury |
| COME ON-A MY HOUSE (15) (Duchess) | Dinah Shore Victor |
| BELLE, BELLE, MY LIBERTY BELL (4) (Oxford) | Rosemary Clooney Columbia |
| COOL, COOL, COOL OF EVENING (Famous) | Guy Mitchell-Mitch Miller Col. |
| MORNINGSIDE OF THE MOUNTAIN (Remick) | B. Crosby-J. Wyman Decca |
| SHANGHAI (3) (Advanced) | Dean Martin Capitol |
| SLOW POKE (Ridgeway) | Tommy Edwards MGM |
| | Paul Weston Columbia |
| | Doris Day Columbia |
| | Billy Williams Quartet MGM |
| | Pee Wee King Victor |

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Cap Names Uecke As Chief Unit Engineer

Edward Uecke has been named chief engineer of Capitol Records electronics and recording division. He was formerly chief electronics engineer. New post gives him direction of quality control, technique development, equipment installation and supervision of all recording operations.

With the Uecke appointment, Bill Miller will handle supervision of personnel and production in his post of general recording manager.

Shaw Music chartered to conduct a music publishing business in New York, with Milt Shaw as one of the directors. Capital stock is 200 shares, no par value.

Hike in Plug Report Rates Cues MPCE Plan for Pub's Own Air Check Service

Coming on the heels of a recent printing and paper cost boost, publishing house overhead received another jolt this week with the announcement that the Accurate Reporting Service puts through a rate raise beginning tomorrow (Thurs.). ARS, which compiles a daily list of songs aired on the four major web outlets in N. Y. (WCBS, WNBC, WJZ and WOR), as well as TV plugs, reaches all the N. Y. publishers who, for the most part, are squawking about the hike.

New rates established by ARS will be \$25 weekly for the radio log and \$10 weekly for the TV log. It's an overall boost of about \$40 a month. The publishers are expected to go along with the new rates, but suggestions are being made to establish a new service. Idea, currently gaining momentum, is the plan offered by Music Publishers Contact Employees to take over the logging. MPCE, as a union, cannot enter into business competition, so if plan is accepted by the pubberies it will operate the service. Union claims that it will give "at liberty" personnel an opportunity to earn extra coin and that operating costs will be met via publishers donations at the end of the year.

Meantime, the pubs are considering MPCE's recommendation that the logging of air plugs begin at 6:30 a. m. instead of 8 a. m.

MPCE ELECTIONS SET FOR LATE NOVEMBER

Music Publishers Contact Employees is prepping for its bi-annual election scheduled for the last week in November. MPCE election board is currently readying nomination petitions to be sent out to all the union members within the next two weeks.

November election will mark the unification of the MPCE and the Professional Music Men, the relief arm of the union. Heretofore separate officials headed each organization but with this election the heads of MPCE automatically assume the same posts at PMM which merged with MPCE in 1944, at which time it was unanimously decided by the union that the officials remain separate entities until 1949. However, in 1949, it was suggested that the PMM officials be reinstated for an additional two-year period.

Incumbents in MPCE are Bob Miller, prez; Joe Santly, veepee, and Charlie Lang, secretary. Present PMM officers are Rocco Vocco, prez; Joe Santly, v.p.; Mike Schloss, s.cretary, and Irving Tanz, treasurer.

Ballroom Blues

Continued from page 39
at a cost of \$450,000 and has been paying off.

Such dancehalls as the Meadowbrook, Cedar Grove, N. J.; Steel Pier, Atlantic City; Hershey Park, Pa.; Westview Park, Pa.; and the Ritz Ballroom, Bridgeport, are given as examples of eastern dancehall operations which draw solid b.o. because the owners keep them in top shape and appealing at all times. One promoter claimed that beat-up dancehalls cater to a cheap trade and results in no extra coin from the concessions. In the present ballrooms and dancehalls, ops have discovered a bigger spending crowd—and the gross taken in from the popcorn and soft drink sales is usually enough to offset the initial cost of the band.

Jo Heads Heart Unit

Songstress Jo Stafford has been named national chairman of the entertainment committee of the 1952 Heart Fund.

She will line up talent for several network shows to be aired next February in conjunction with the Fund's coin drive.

M-G-M Inks Religious Duo

Augmenting its rhythm and blues repertoire, M-G-M Records inked religious singers Bill & Doree Post to a long term pact.

Team's first sides, skedded for late November release, will be "Peace In The Valley" and "An Evening Prayer."

Wexler Joins Big 3

Jerry Wexler, trade newsman, moves into the Big Three music combine next week as director of publicity and promotion. Wexler will also act as liaison for Abe Olman, Big Three head, in directing work of the professional staff of the firm's subsid companies.

This spot has been vacant in the Big Three since Howie Richmond left almost two years ago to set up his publishing company.

Agencies Prep New Promotion Hypo for Bands

In a move to hypo dancehall and ballroom operators' interest in promotion and exploitation, agencies are going all out in whipping up new press books to aid the ops in their publicity campaigns. Since promotion is looked upon as the panacea for the band biz downbeat, agency men are willing to shell out extra coin for these comprehensive manuals.

Heretofore agency press books consisted of nothing more than standard biographical data and past credits with little advice on how to build interest in the combos' or bands' engagements. The new manuals consider all phases of exploitation. The books offer promoters hints as to how to channelize their promotion outlay for the best impact. Newspaper ads, radio spots and TV stunts are prepared for the ops' overall campaign.

More and more bookers around the country have indicated their need for the new type press book. Most of them operate without publicity men and are at a loss for any effective promotional ideas. In the past they've considered one inch newspaper ads and an occasional radio spot a thorough exploitation job. But weak b.o. returns pointed up the need for a hypoed public relations pressure.

Such agencies as General Artists Corp. and Shaw Artists Corp. have developed manuals which are practically primers for band promotion. GAC is including hints for building clientele-operator relations while Shaw Artists, in its George Shearing manual, is including a Shearing 45 rpm disk (M-G-M Records label).

RCA Names W.E. Boss

William E. Boss, formerly field sales rep for RCA Victor's home instrument division, has been named staff assistant to J. B. Elliott, RCA veepee over consumer products.

He'll headquarter in N. Y.

Parodied Pops Furnish Big Income To Publishers as Radio-TV Comm's

Chi Local 10 Using 55G On Cuffo Fall Concerts

Chicago, Oct. 30... Chicago's Local 10, American Federation of Musicians will dip into its allotted \$55,000 1951 fund to play 40 free concerts in 27 public schools this fall. Local 10 tooters will be paid out of the union's Music Performance Fund, which is made up of coin from royalties on records and transcriptions.

Union tooters additionally will play gratis for veterans hospitals and public infirmaries during the season.

Waxeries Going Veree Frenchee

A new rash of French tunes is currently breaking out on wax. Cued by the fast click of the French import, "Domino," disks are now rushing to cover the Edith Piaf tune, "Three Bells," and an old Maurice Chevalier-Fred Freed Gallic tune, "Goodbye Darling, Hello Friend," originally titled "C'est Fini."

"Domino," currently one of the bestsellers at RCA Victor, with Tony Martin, and Decca, with Bing Crosby, was written by Louis Ferial. Don Raye supplying the American lyric, "Three Bells," newly recorded by Sammy Kaye's orch for Columbia and Patti Andrews for Decca, has been around several years. At one time, it was released under the title of "While the Angelus Is Ringing" but nothing happened. "Goodbye Darling," with English lyrics by Harold Rome, is getting a Decca push via an Andrews Sisters slice.

TOOTERS NEAR DEAL WITH WCPO IN CINCY

Cincinnati, Oct. 30... Radio-telev. station WCPO, which has been on American Federation of Musicians unfair list for its policy of using non-union tooters, reportedly will sign a two-year AFM contract beginning with the Al Morgan network tele show tentatively set over DuMont web Dec. 9. Station will bring in six musicians to back the singer-pianist.

Morgan show will originate from the Gibson Hotel here.

Radio and video advertisers, who are latching onto pop tune hits via parodied commercials, are furnishing a lucrative source of income for publishers. Situation has been highlighted in the last few weeks with publishers receiving an unprecedented number of inquiries from ad agencies which have shown interest in a flock of current clicks. The publishers are setting their own fees in each case.

Chesterfield cigarets' use of "Sound Off" was a fat deal for Shapiro-Bernstein Music, the tune's publishers. In addition to a flat initial fee, its understood S-B is getting 25c per use on the air. Colgate is reportedly paying \$500 a month to Mills Music for the use of "Syncopeated Clock," while Libman Breweries has been paying a similar amount for its use of "Whispering," published under a split copyright by Miller and Fisher Music.

Deals for other tunes are expected to be concluded shortly.

COL CITES LAINE FOR MILLION 'JEZEBEL' SALE

Frankie Laine was given his first gold-plated disk from Columbia Records yesterday (Tues.) for selling 1,000,000 copies of his "Jezebel." Number has been Laine's biggest hit since he switched to Columbia from Mercury early this year.

Jim Conkling, Columbia proxy, and Mitch Miller, artists and repertory chief, made the presentation on the stage of the Paramount Theatre, N. Y., where Laine is currently playing.

Hiked AFM Scale

Continued from page 39

to the Nautilus being placed on unfair list. Probable though, that the hoteliers will be reinstated after check of books on monies paid out to orchs which worked spot last season. With a big cafe setup, Nautilus must of necessity, return to some form of entertainment and music. They'd used the Henny Youngman, Mary Small, Archie Robbins type of acts heretofore, with a supporting canto of an up-comer or new face.

For the rest they're going along. Figure, under the new rule, they'll get along just as well. New salary calls for elimination of rehearsal (two hours) fee of \$6 and also extra show charge of \$10 for those using shows. Former scale was from \$85 per man, weekly. Added factor is this: Straight niteries must pay required minimum of men as set by union; hotels can use any amount they need; thus eliminating any cries of discrimination in favor of the cafe ops.

Sans Souci, Saxony and others have been paying over scale in some instances. Those hotels in Class A (viz. Lord Tarleton) which use club date ideas for entertainment, remain okay on amount of musicians they want to use—as again, the cut to three or four men by the Tarleton, with the increase in scales.

Check on plans for act bookings as affecting increase found Sans Souci going along with setting of Lenny Kent, Helen Forrest, Georgia Gibbs and others, with owners Ben Novack and Harry Muson theorizing it be best to stand a chance to break even rather than big loss with use of unknown acts at low payoffs. Same goes for Saxony, which has Miguelito Valdes and company coming in at the extra 20% for traveling units. They'll buy as low as possible, but won't stint if the biz needs pickup. That the Nautilus will go along is already set in booking of Bert Frohman for a four week with options idea, as host-emcee. Casablanca and Sherry Frontenac will stick to modest-budget shows. Roney Plaza plans are not set as yet.

As for the night spots, they're set to belt with the bookings, as per every season, of the best and most expensive acts available.

Little Sylvia, moppet Negro songstress who records for Savoy, has been signed to Joe Glaser's Associated Booking Corp.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Oct. 27		New York, MDS		Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Omaha, A. Hospe Co.	Detroit, Grinnell Bros.	Indianapolis, Pearson's	Cleveland, Grosman Music Co.	Rochester, Netzer Bros.	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	TOTAL POINTS
This Last wk.	wk.	Title and Publisher															
1	1	"Because of You" (Broadcast)	1	1	1	1	1	1	2	1	1	1	2	1	2	117	
2	3	"Cold, Cold Heart" (Acuff-R)	3	4	2	2	3	1	3	4	3	3	3	3	1	100	
3	4	"Sin" (Algonquin)	2	2	3	4	2	10	2	2	2	1	4	6	92		
4	2	"I Got Ideas" (Hill-R)	4	3	5	3	4	3	4	3	4	6	6	4	83		
5	6	"Down Yonder" (Southern)	6	8	6	5			4	5		10	8	2	53		
6	5	"Loveliest Night Year" (Robbins)	8	6	4				5	6		8	7	5	45		
7	7	"And So to Sleep" (Paxton)	5	7					5	7		7	4		33		
8	9	"Too Young" (Jefferson)	9		7	8				6	10				19		
9	10	"Sweet Violets" (Morris)			5				7			6			18		
10A	12	"Turn Back Hands Time" (Choice)	7						6			9	9	9	15		
10B	11	"Shanghai" (Advanced)				9	9		9				5	8	15		
11	8	"Cool Cool Cool Evening" (Famous)	9	8					7	9				10	12		
12A		"Undecided" (Leeds)							8						7	7	
12B		"Slow Poke" (Ridgeway)										5			10	7	
13	11	"Detour" (Hill-R)							10	8		9				6	

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point for a No. 10 mention. The records are listed in order of their popularity and jockeys will vary week to week to present a comprehensive picture of the country's regional sectors.

Convert the Variety Into All Public Reservoir

The Greatest

TOM

MARTIN



Sings ...

DOMINO

and

"IT'S ALL OVER BUT THE MEMORIES"

RCA VICTOR RECORDS 20-4343 (78 rpm)

47-4343 (45 rpm)

the **BIG** ^{New} **HITS** are on...

RC1

RCA VICTOR RECORDS

The Greatest

On the Upbeat

New York

George Joy, Santly-Joy topper, left for the Coast Friday (26) for a two-week o.o. . . . Miguelito Valdes orch opens at the Chez Ami, Buffalo, Friday (2) . . . Pupi Campo orch into El Mombro, Franklin Square, L. I., Friday (2) . . . Alan Dean, British vocalist, pacted by General Artists Corp. . . . Sol Yaged's Jazz Quintet booked every Wednesday night into Rainbow Inn, New Brunswick, N. J. . . . Erroll Garner booked into the Paradise Theatre, Detroit, beginning Nov. 9 . . . Tito Guizar plays a three-nite stand at the Greater Dallas Club, Dallas, beginning Nov. 16 . . . Savannah Churchill into the Blue Mirror, Washington, Nov. 26 . . . Joe Carlton, Mercury Records v.p., heads Chicago Nov. 5 for three-day looksee . . . Danny Riccardi rejoined Elliott Lawrence's orch as vocalist . . . Gene Ammons orch into Lindsay's Sky Bar, Cleveland, Nov. 24 . . . Spike Jones took on Bill Doll as publicist.

Pittsburgh

Stan Kenton concert at Syria Mosque Nov. 7 will follow the Billy Eckstine - George Shearing package by two nights . . . Buddy Laine band off for six months of work in and around Chicago . . . Bill Machika, accordionist, who quit Baron Elliott's band last month at Carlton Hotel in Washington, D. C., to resume his music studies here at Duquesne University, will rejoin Elliott when he goes back on staff at WCAE Nov. 12 . . . Organist Ross Hall, formerly with Dom Trimarkie Trio, also going with Elliott . . . Joe Cathone playing trumpet in Brother Bill Cathone's house band at Nixon Theatre . . . Ethel Smith in her first home-town engagement this week at Monte Carlo . . . Emme Jean and Bill White teaming up to supply the dance music at Beverly Hills Hotel . . . Louis Prima plays a one-night Halloween dance at West View Park this evening (Wed.).

Chicago

Vaughn Monroe and Champ Butler have been tentatively set for the Chicago record promotion show at the Aragon, Nov. 4 . . . Chirp Jerl Southern, current at Le

Reouf, Chi. moves into Victorian Room, St. Louis, Oct. 30 for two weeks . . . H. B. Somerville, chief of BMI's licensing bureau, in town last week after touring outfit's western branches . . . Mary Small, recently inked by King Records, in town plugging her first release for the label . . . Al Trace plays Auto

Show, Sioux Falls, S. D., Nov. 21 for five days . . . Leo Fleper plays Claridge Hotel, Memphis, Oct. 26 for two weeks . . . Northernaires into Square Club, Chi., Nov. 1 . . . Jackie Cain and Roy Kral warble at the Copa Lounge, Chi., Nov. 2 . . . Bel Trio into Stage Lounge, Chi., Nov. 4 . . . Duke Ellington plays date at U. of Iowa, Jan. 11, then moves into Riviera, St. Louis, Jan. 12 for eight days . . . Mugsy Spanier inked into Silhouette Club, Chi., Dec. 21 for three weeks . . . Tiny Davis plays Rossonian, Denver, Oct. 30 for one week

Band Reviews

SIDNEY BECHET ORCH. (4)

Storyville, Boston
Sidney Bechet, the ageless exponent of the New Orleans idiom, lately returned from a successful sojourn in Paris, is currently dishing out solid jazz at Hub's Storyville, via the hybrid instrument, the soprano sax. Bechet, whose

playing seems to improve with age, is backed by a trio of w.k. sidemen who include Red Richards on piano, Arthur Trappier on drums and trombonist Russell "Big Chief" Moore, with brand of jazz purveyed by the combo scoring solidly with jazz addicts. While this combo is slightly irregular, from an instrumentation standpoint, this mild obstacle is overcome easily with result group sounds as though it had been together for years instead of recruited for this engagement.

When caught, group spotlighted such Dixieland faves as "Panama," "Muskrat Rambles," "Honey-suckle Rose," the melodic "Stardust," which afforded Moore the opportunity to display nifty and subtle sliphorn and "September Song," tastily handled by Bechet. Pianist Richards and skinbeater Trappier also grabbed neat solo spots but for most part furnished solid back-grounding. *Elie.*

GRIFFIN BROS. BAND (6)

With Tommy Brown, Margie Day Apollo, N. Y.

A small Negro combo comprising three rhythm, two reed and a trombone, the Griffin Bros. band shapes up as a promising novelty group. In making its bow at Harlem's Apollo Theatre last week, the unit showed neat arrangements and a good sense of rhythm in the race idiom.

Band does two numbers, "Horsing the Blues" and "Shuffle," and accompanies vocalists Tommy Brown and Margie Day on five more. Orch has somewhat of a frenzied style but the fine work of the pianist, who follows a boogie-woogie vein, gives it a lift out of the ordinary.

Tommy Brown is a pint-sized bundle of energy who shouts blues with the best of 'em. However, his penchant for beating his head on the floor, tearing his hair, etc. is far too theatrical and should be curbed. Margie Day pertly handles such novelties as "Bonaparte's Retreat" and "Little Red Rooster," a boogie-woogie item. *Glib.*

Sturdevant Associates Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Oct. 27												TOTAL POINTS	
This Last	wk. wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Bros)	Los Angeles—(Denel's Mus Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearlson)	San Antonio—(Central Radio Co.)	Philadelphia—(Wanamaker)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Omaha—(A. Hooper Co.)	Seattle—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	
1	1	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	1	3	2	4	5	3	6	1	2	3	5	2	95
2	2	TONY BENNETT (Columbia) "Because of You"—39362	3	1	1	8	1		1	5	4	4		1	81
3	6	EDDY HOWARD (Mercury) "Sin"—5711	5	2	4			4		2		1		3	56
4	3	TONY MARTIN (Victor) "I Got Ideas"—20-4141A	7	6	3	7		2		7				2	51
5	7	PATTI PAGE (Mercury) "And So to Sleep"—5706	4	8	5	2		6	3			9	3	10	49
6	5	LES PAUL-MARY FORD (Cap) "World Waiting Sunrise"—11-1748	6		8			5	2	6		2		4	44
7	4	FOUR ACES (Victoria) "Sin"—101	2		1	4					1			7	40
8	11	DEL WOOD (Tennessee) "Down Yonder"—775	9	5					3	3				5	30
9	8	AMES BROS.-L. BROWN (Coral) "Undecided"—60566	8	4					10	5		8	8		23
10	13	EDDIE FISHER (Victor) "Turn Hands of Time"—20-4257	7		3				6	8	9				22
11	10	PATTI PAGE (Mercury) "Detour"—5682				5	6			9		5			19
12	17	CHAMP BUTLER (Columbia) "Down Yonder"—3953				10	7						1		15
13		R. CROSBY-J. WYMAN (Decca) "Cool, Cool Evening"—27678			6			9	4						14
14A	16	MARIO LANZA (Victor) "Loveliest Night Year"—10-3300						9	8		10			7	10
14B	14	G. LOMBARDO-G. DEHAVEN (D) "Because of You"—27668						1							10
15A		F. LAINE-JO STAFFORD (Col) "Hey, Good Looking"—39570			6					7					9
15B	12	LOUIE ARMSTRONG (Decca) "I Got Ideas"—27720			2										9
15C	15	PEE WEE KING (Victor) "Slow Poke"—21-0489			3							10			9
16A	16	NAT "KING" COLE (Capitol) "Too Young"—1449			7			10		9					7
16B	16	VIC DAMONE (Mercury) "Calla Calla"—5098												4	7

Top Selling Labels

(Based on Points Earned)

	No. of Records	Points This Wk.	Points Last Wk.		No. of Records	Points This Wk.	Points Last Wk.
Columbia	4	200	190	Victoria	1	40	54
Mercury	4	131	117	Decca	3	33	24
Victor	4	92	91	Tennessee	1	30	21
Capitol	2	51	83	Coral	1	23	26

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT Hollywood Cast M-G-M M-G-M 84 K 84 E 559	KING AND I Broadway Cast Decca DL-9008 9-269 DA-876	GUY'S AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	New Sound Volume Les Paul-Mary Ford Capitol H-286 CCF-286 CCN-286	GREAT CARUSO Mario Lanza Victor DM-1506 LM-1127 WDM-1506

No. 1 Choice Among the New Hits!

ROLLIN' STONE

Perry Como — RCA Victor
Terry Gilkyson — Decca
Roy Stevens — King

CROMWELL MUSIC, INC.
646 Fifth Avenue New York 19, N. Y.

AN ALL TIME FAVORITE
FEATURE

In the 20th Century-Fox Release
"A MILLIONAIRE FOR CHRISTY"

I DON'T STAND
A GHOST OF A CHANCE
WITH YOU

WIDELY RECORDED
AMERICAN ACADEMY
OF MUSIC, INC.
1619 Broadway, N. Y. 19

PROGRAM
SOMEBODY BIGGER
THAN YOU AND I

By THE INK SPOTS—Decca
By Johnny Lange
BULL'S-EYE MUSIC, INC.
6034 Selma Ave., Hollywood 28, Cal.

K.C. Symphony Opens Season With 65G Kitty

Kansas City, Oct. 30.
Kansas City Philharmonic orch opened its 18th season with the first of 10 subscription concerts before 2,400 in the Music Hall Tuesday (23) and about 1,700 Wednesday (24). Show went on despite fact that Hans Schwieger, conductor, suffered a dislocated vertebra earlier in the week. Concert begins the fourth season here for Schwieger.

Philharmonic gets away to its regular season this year with more than half of its year's funds under its belt. This is due to a pre-season fund-raising campaign, first year this has been tried out here.

As of the gun opening night, Philharmonic had over \$65,000 of its goal of \$135,000 already in the kitty.

Sidney Bechet's orch will make its first New York appearance since returning from a year in France at the Central Plaza, Nov. 11. Bechet's jazz concerts will be held matinee and evening.

DECCA
RECORDS

America's Fastest
Selling Records!

Another BMI Pin-Up Hit! HEY, GOOD LOOKIN'

PUBLISHED BY ACUFF-ROSE

Recorded by

JO STAFFORD-FRANKIE LAINE—(Columbia)
TENNESSEE ERNIE-HELEN O'CONNELL—(Cap.)
HANK WILLIAMS—(MGM)
THE MELODEONS—(MGM)

BROADCAST MUSIC INC. 180 FIFTH AVENUE
NEW YORK 10, N. Y.

Milwaukee Disk Jockey Cries in Beer Over Town's Brush by Disk Artists

Editor, VARIETY:
This letter is dedicated to all
flack men, record company repre-
sentatives, artists, recording or
otherwise. I shall first say that
I'm not a native Milwaukeean. I
was born and raised in Chicago.
Milwaukee is not a suburb of Chi-
cago. Although you would think
so when it comes to having a guest
or a flack man to step by and push
a tune.
They're actually surprised at the
fact that Milwaukee is a big city.
In its last census, 1950, we had
grown to 700,000 people in the city
limits, and a potential of close to
1,000,000. Yet we hear of flack
men going from Detroit after see-
ing Ed McKenzie (Jack, the Bell
Boy) up to Minneapolis to see
Ralph Moffet. What happened to
Milwaukee? What happened to
guys like myself? Are we to be
continually ignored by record men,
or by having an artist come up just
to say hello?
Many artists appear in Chicago,
but they never come up to say
hello to us. Why? I'll answer
that. They don't know where Mil-
waukee is. And they think it's a
long trip, or a small burg that won't
do them much good. We're 20
minutes to Chicago by plane. One
hour and 30 minutes by train. Two
hours by auto. Is that too far?
To highlight some of the things
about Milwaukee deejays. What
about the recent success of the
Patti Page-Guy Mitchell appear-
ances? \$60,000 in one week. That
ain't hay. For the benefit of the
record men, ever hear of a thing
called "The Johnson Rag" by Jack
Teter? Guess where it started?
Ever hear of Jazz at the Philhar-
monie? Ask Norman Granz about
Milwaukee. Full houses for the
past three years. Ever ask Stan
Kenton about Milwaukee? Or
Frankie Laine? Or Patti Page,
who started her career here?
Think about those things, and
then think that you're servicing
guys in this small city of 700,000
people. This is Milwaukee. Proud

of the fact that many of the top
artists are Milwaukeeans. Stars
like Jack Carson, Hildegard,
Woody Herman, Dennis Morgan,
Johnny Olsen, Tommy Bartlett, and
so on. Do you want more? What
about Pee Wee King, writer of the
"Tennessee Waltz"? Ask him
where he was born and raised.
Now, what's the purpose of this
story. This is only to let you know
that we want you up here. I've
had artists, frankly, like Patti Page,
Guy Mitchell and so on, on my
shows. I've had flack men who
visit me occasionally, guys who
once they were here, always come
back. To illustrate, Monroe
Goldom of Advance Music, or some
of the boys from Santly-Joy, and
more.
But what about the people who
haven't visited here. Like Peggy
Lee, Kay Starr, Mindy Carson, Don
Cherry, Tony Bennett. When
they visit Chicago or Minneapolis,
can't they sometime come up and
visit, to meet Milwaukee, say hello,
and so on. What about the flack
man? Can't he make a stop in
Milwaukee? What about the rec-
ord companies? Can't they see
their artists stop by? Keep the fact
in your head that Milwaukee is a
big town, with lots of people. It
can do lots for you. All I'm trying
is to sell you on Milwaukee, so
that you will not pass up a good
bet.
Bob Larsen, WEMP.
PS.—We have free beer at the
breweries.

BMI REVAMPS SETUP OF LICENSING BUREAU

Licensing bureau of Broadcast
Music, Inc., last week supplanted
its commission representatives in
key cities with straight salaried
reps and split its central-states cov-
erage into definitive sections.
Howard Brown has been installed
in Cleveland to handle western
Pennsylvania, eastern Michigan
and northern Ohio. Carl Keht,
who will headquarter in Cincinnati,
will handle the middle-southern
balliwick and Ted Sharnhorst
based in Kansas City, will cover
the far-midwestern stretches. How-
ard L. Murphy has been added to
the Chicago office as assistant to
Stanley Meyers and John Colro has
been added to the Gotham staff.

Lombard Vice Facchine As GAC's Chicago Boss

Russ Facchine has resigned as
head of the Chicago office of Gen-
eral Artists Corp. and will take
a leave of absence on medical
orders. Upon his return to the
company, he'll take charge of its
tele activities in the midwest. He'll
remain on the board of directors.
Succeeding Facchine as head of
the Chi division will be Pat Loui-
bard, who was named vicepres of
the firm as well. Lombard takes his
new post immediately.

Inside Orchestras—Music

Commenting on page one streamer story, "New Voices Tune Record
Boom" (VARIETY, Oct. 24), jukebox operators in Roanoke area say only
winning combination they can strike now is new artists doing old tunes
in novel arrangements. New artists in new numbers are n.s.g.
Ops agree crooners are about dead as juke attraction, thanks per-
haps to impetus given by Mario Lanza to full-throated singing. Crosby,
Sinatra, etc., still draw fairly well on few standards, but ops say their
new records don't coax enough nickels to pay cost of platters. Hill-
billies of "Red" Foley type said about best bet for day-in, day-out
plays, with Foley's new Decca of revived 1915 hit, "Alabama Jubilee"
beginning to go big. One op gave as example of novelty treatment
going over big on old tune, Del Wood's Tennessee label pianizing of
"Down Yonder" (1921), which he says is biggest draw he's had in three
years.
According to the boys working the juke routes, only thing dead-
er than crooners as nickel nabbers is anything of hot jazz or swing nature.
Aside from residue of hardened collectors, jazz, they opine, is the
deadest thing there is. However live show, featuring Duke Ellington,
"King" Cole and Sarah Vaughan, played to capacity 3,000 in American
Legion auditorium last Monday night (22).
Same night, S. Hurok production of "Die Fledermaus" appeared at
the American Theatre under sponsorship of Thursday Morning Music
Club and also played capacity—more than 2,000. City's top pic house
proved so well suited to production, local newspapers have started
movement to have other large-scale flesh offerings presented there,
particularly since old Academy of Music is due to be razed. Interna-
tional Association of Auditorium Managers has been engaged by City
Council at \$1,200 fee to make survey of Roanoke's need for multi-
purpose auditorium. Representatives of association will confer Nov.
13 with council's special auditorium committee.

For the first time in about a year, RCA Victor is covering a tune
two ways by different artists. Both Vaughn Monroe and Ralph Flana-
gan orchs have been pencilled in to cut "Charmaine," the Erno Rapee-
Lew Pollock oldie.
Number was kicked off a couple of weeks ago on London Records by
the Montavani orch. London, however, has been stymied from getting
additional records pressed by its British parent company, British Decca,
due to the N. Y. dockworkers' strike. Several consignments of London
Records are still in the harbor.

"Uncle Mistletoe," a promotional character devised by Marshall
Field & Co., Chicago, in doll, puppet and story-book form during the
past five years, has finally been turned into a pop tune. Although MF
had given the okay for "Uncle Mistletoe" to be used as a TV char-
acter, the department store refused to let out song rights until this
year. Song, which was penned by Leonard Whitecup and Ray Madison,
is being published by Broadway Music.

Because the 265 tuba players on Musicians Local 47's list either have
job or won't play under baton of Alfred Wallenstein, the union has
okayed importation of out-of-town local tuba player by the Southern
California Symphony Association. Many tuba tunesters refuse to au-
dition for Wallenstein, others don't care for short (23-week) session at
\$100 a week.

'RII' Logging System

Week of Oct. 19-25
Richard Himber's log of broadcast performances, compiled on basis
of varying point ratings for plugs on commercial and sustaining pro-
grams logged in each of the 3 major territories, New York, Chicago and
Los Angeles. Alphabetically listed.

First Group	
Songs	Publishers
A Ghost of a Chance	Mills
And So To Sleep Again	Paxton
Because of You—"I Was An American Spy"	BMI
Bela, Bimba	Goday
Cold, Cold Heart	Acuff-R
Daddy—"The Blue Veil"	Republic
Domino	Pickwick
Down Yonder	Peer
Fools Rush In	HVC
For All We Know	Feist
Getting To Know You—"King and I"	Williamson
Got Her Off My Hands	Harms
I Get Ideas	H&R
I Love the Sunshine of Your Smile	Johnstone-M
I Wish I Wuz—"Slaughter Trail"	United
I Won't Cry Anymore	United
In the Cool Cool Cool of Evening—"Here Comes Groom"	Burke-VH
It's All in the Game	Witmark
It's No Sin	Algonquin
Just a Moment More—"My Favorite Spy"	Paramount
Loveliest Night of the Year—"The Great Caruso"	Robbins
Maybe It's Because I Love You	Berlin
More More More	Remick
Morning Side of the Mountain	Remick
Never—"Golden Girl"	Robbins
Painting the Clouds With Sunshine—"Painting Clouds"	Remick
Shanghai	Advanced
Too Young	Jefferson
Undecided	Leeds
World Is Waiting For the Sunrise	DeSylva-B&H
You'll Know—"His Kind of Woman"	Chappell

Second Group	
A Kiss To Build a Dream On—"The Strip"	Miller
Belle, Belle, My Liberty Bell	Oxford
Be Mine Tonight	Peer
Blow Blow Winds of the Sea	Lion
Blue Velvet	Meridian
Deep Night	Advanced
End of a Love Affair	Duchess
Hello Young Lovers—"The King and I"	Williamson
Hold Me Hold Me Hold Me	Morris
How D'ya Like Your Eggs in Morning—"Rich, Young, Pretty"	Feist
How High the Moon	Chappell
I Ran All the Way Home	Laurel
I Still See Elisa—"Paint Your Wagon"	Chappell
Old Soft Shoe	Shapiro
Love Is Here to Stay—"An American in Paris"	DeSylva-B&H
Over a Bottle of Wine	Leeds
Shrimp Boat	Disney
Solitaire	Remick
Twenty-three Starlets and Me	Lion
Wonder Why—"Rich, Young & Pretty"	Robbins

Top Songs On TV

(Alphabetically Listed)
Based on copyrighted Audience Coverage Index & Audience Trend
Index, published by Office of Research, Inc., Dr. John G. Peatman,
director.

Week of Oct. 19-25	
Because of You	Broadcast Music
Blue Fedora	Mansey
Cold Cold Heart	Acuff-R
Down Yonder	La Salle
Getting To Know You	Williamson
Cool Cool Cool of the Evening	Burke-VH
Loveliest Night Of the Year	Robbins
Shanghai	Advanced
Too Young	Jefferson
Undecided	Leeds

FIVE TOP STANDARDS

I Can't Give You Anything But Love Baby	Mills
My Mammy	Bourne
Over the Rainbow	Feist
Swanee	Harms
Toot Toot Tootsie Goodbye	Feist

GOLDEN GIRL
NEVER
ROBERT HARRIS PRODUCTION

**For Christmas
Ch-r-i-s-t-m-a-s**
For the Winter Season
Frosty the Snow Man
Hardrock, Coco and Joe
(The Three Little Dwarfs)
Suzy Snowflake
Hill and Range Songs, Inc.
Beverly Hills, California

**Uncle
Mistletoe**

PROGRAM
How It Lies! How It Lies!
How It Lies!
THE RHYTHM HIT
Paul Francis Webster



FRAN WARREN

SINGS
"IT'S ALL OVER BUT THE MEMORIES"
"NEVER BEFORE"

MGM 11095 78 RPM
K 11095 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT
300 SEVENTH AVE. NEW YORK, N. Y.

Las Vegas Stresses Year-Round Setup; Big 'Show' Is Still in the Gambling

Las Vegas, Oct. 30.

Time was when this desert apalled in most visitors during fall and winter months, seeking less of the sun and resort facilities than chances for rolling up neat bundles of chips. The picture has changed considerably in the past two years. Through chamber of commerce hornblowing, there's no letup any season. Las Vegas has taken on the appearance of a boomtown, with population growing and resi-

dential areas spreading into far stretches of juniper and mesquite.

Biz slackens only slightly during midweek at resort hotels and downtown casinos. Spots on the two-mile Highway 91 Strip, other than the big five hotels and Club Bingo, have a fairly rough go in spite of the recent upsurge in traffic. Shutterings are frequent because of stiff competition. Restaurant La Rue, which folded six months ago, will make a bid for the ready money by reactivating under new management who plan the addition of 200 rooms—if all goes well. This seems to be the trend.

Club Bingo, long a fairly bigtime operation, also has taken the cue. Boniface Milton Prell has expanded his ideas to encompass a large motel-hotel already underway and which he hopes to have open late next year. Big splash about the 10-story Hotel Caribbean to be erected immediately south of the Last Frontier has been greeted with slightly raised eyebrows because of cost—\$9,000,000. It's a promotion deal, with former Last Frontier exec William Moore, Jr., in the midst of the combine.

Syndicate in back of Diamond Lil originally planned for a Mae West showcase, has sold its acreage to a Cleveland group. They in turn announced plans for a huge hospice to be called Saratoga, but have encountered snags in raising the necessary moola. Whispers of a Chinese-American alliance, with Frisco money available for an ultra-modern hotel, have gone the rounds.

Entertainment, other than stage-shows at resort hotels, is perfunctory. Red Rooster, on the Strip, recently sold by Grace Hayes to a couple of local impresarios, features three strip acts and a gal

singer. Hour Glass has Sil Silver at the 88. Golden Wheel's piano bar spots Fritz Becker. Downtown El Cortez Hotel offers the Harmonaires, four-piece combo for terpatrons. Elwell, another commercial caravanserie, has organist Romelle in the bar lounge. Shamrock, formerly the Nevada Biltmore, is active every Tuesday with all-night jam sessions, otherwise uses pianist Lee Harris in the Shillalagh Room. All these spots have built up moderate clientele.

The 'Glamor Five'

Big accent is largely divided between the five glamor hotels, Club Bingo, and the concentrated two blocks of Fremont St. gambling halls. The "big five" in this brilliantly maddened section are Golden Nugget, Horseshoe, Pioneer, Westerner, and Las Vegas Club. They keep up a good grind around the clock. Only one of these buys entertainment—The Golden Nugget which has been booking hillbilly and/or western combos in the saloon for over a year with excellent results. Balance of casinos depend upon tourists, working men, servicemen, and locals to fill tables, wheels, sports books and other come-ons without entertainment overhead. Some pretty big games—lo-ball poker and dice—have been energizing the Horseshoe since its August opening, with stakes up into five figures. Behind-the-scenes operator Benny Binion lifts the limit to allow heavy play from time to time. (State tax commission refused to grant Binion a gambling license, so he is possessor of establishment's liquor license. Casino is officially running under aegis of Eldorado Corp.)

Influx lately of many refugees from the recent crime investigations has many oldtime citizens worried. Because of this and national onus directed toward gambling, these original settlers, banded with strong Mormon and other church members, could easily doom the issue if it should ever appear on the ballot. A strong move already is underway to have the

matter of gambling taken up at the polls.

Most of the dubious gentry travel in packs, can be spotted easily among the various lush resort hotels or downtown casinos. They are welcomed in these havens, where a man's past seems to cast little blot upon his escutcheon.

A-Bomb Bets

Currently, the town is on a heat wave of atom bomb publicity. Experiments are underway about 65 miles to the north, with thousands of troops in the maneuvers. These soldiers from Camp Desert Rock have swelled local coffers considerably during brief passes from their tent city. Steady stream of motorists converging from everywhere has picked up his in the already burdened motel and hotel biz. Many camped by the roadside in wait for the big boom, which took place last Sunday (28).

Very few shows can compare with this awesome oversize flashbulb popping off in the early a.m. Talk—mostly conjecture—centered around the topic of when the real big blast was going to be let loose. Many bets have been lost so far on the exact hour of the exact day, with last Wednesday's (24) dud leaving many bettors holding an empty sack.

Every news service, TV remoter and newsreel was represented, with most observers here from Coast offices.

During the week of expectation, three new shows bowed in. Wilbur Clark's Desert Inn, Flamingo, and Last Frontier came up with some solid fare vs. the then incumbent Thunderbird and El Rancho layouts. Thunderbird had Ray Anthony orch toplining a fast, brassy show, and El Rancho headlined thrush Constance Moore in a fluid parcel. (For succeeding Thunderbird and El Rancho shows, see reviews below.)

DESERT INN

Mitz Green returns to the jittery circuit after 11 months of domesticity, to assure the Desert Inn of excellent biz. Blonde mime's commanding presence, plus great talent using top material, make up triple-threat combination that holds tablers all the way. Her thematic "Lady Is a Tramp" projects a crackling 25 minutes loaded with contrast. Monology of happy cabbie, Tony Pasquale, has Miss Green taking a misguided tour to various N. Y. theatres for a rib-tickling switcheroo. Mae West in crinoline wheezes a sexy "Surrey With the Fringe On Top"; Ethel Barrymore is driven to theatre encasing "Guys and Dolls," where she gives with dramatic blast of "Bushel and a Peck"; and Sophie Tucker struts forth in "Annie Get Your Gun" to knock 'em out with "No Business Like Show Business."

Saga of Molly McGee, the yearning Sears Roebuck salesgirl, wins plenty approbation, and a satirical impress of Hildegard pegs the Milwaukee chantoozie with no questions asked. "The Two-a-Day" showcases tributes to all great acts playing the old Palace in fitting climax to la Green's stint.

Hooper Hal Le Roy, in deuce, hits off with some agile tapstering. Concentrates on giving a sock delivery of Bojangles to "Melody in F"; a whirl at Fred Astaire, garnering hefty exit miffs with jitterbug stomp.

Kurtis Marionettes ply puppets with special skill in vaude layout. Biggest boff is Kurtis' manipulating tiny femme doll ringside for amusing byplay with male customers.

Arden-Fletcher Dancers look good with Fluff Charlton's sexy "Blues" kicks. Both production routines, especially the one mid-way, "Minstrel Show," are aided materially by Gene Griffin's fine vocalizing. Carlton Hayes' orch impresses favorably.

FLAMINGO

Flamingo opener (18) was one of

those performer's nightmares, with dinner audience excessively noisy and everyone attempting to be heard above the hubbub. Main offenders were ringsiders in symbolic horseshoe-shaped table—party of 30 or more celebrating sendoff of three w.k. local bookmakers, with L. A. Trump, who were about to face charges of allegedly falsifying income tax returns amounting to \$4,000,000.

In spite of this brave hoopla and demonstrations from other smaller but no less jolly bon vivants, headliner Jimmy Nelson punched his ventro dialog with wooden alter ego Danny O'Day to extract many extra-size yocks. Nelson, since playing El Rancho last December, and pulling considerable attention in N. Y., shows more finesse. Trick

(Continued on page 53)

HENRI FRENCH

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Just Concluded

LATIN QUARTER

NEW YORK

(7 MONTHS)

(Thanks to LOU WALTERS)

CASINO, Toronto

Thanks to
LOU APPELBY and MURRAY LITTLE



AGVA Reopening Insurance Talks; Chi 'Surveying'; Coast Strike Threat

Reopening of talks with the Insurance Company of North America, of Philadelphia, which issued the policy of the American Guild of Variety Artists through the Matthew M. Adler Agency, is placating opponents of the union's insurance setup. The opposition, though in accord with the union execs that the program must continue, want its administration changed so that union as a whole will benefit and not individuals, and seek assurance of legal and administrative efficiency.

AGVA executive committee met yesterday (Tues.) with the insurance plan high on the agenda. Meeting also took up matters not completed at the union's recent Chicago-national board meeting.

Opponents of the plan as presently conducted are pushing for a revision of the basic contract so that the union can get out of the basic pact, with sufficient notice, should a better deal come along. Present scheme calls for a three-

(Continued on page 30)

Chicago's NEW LAWRENCE HOTEL



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San Antonio Premiers

San Antonio, Oct. 30. The new Tiffany cocktail lounge is prepping to open here under Johnny Jowdy and Al Pisano. Spot represents an investment of about \$25,000 for the duo. Vernon Geyer is inked for the organ stint.

Billy cocktail lounge has been opened here in Billy Mitchell village, a new community center near Kelly Air Force Base. Spot is managed by Jack Swift, assisted by Lottie Hillman. Milt Webb is featured at piano.

ORIENTAL IN CHICAGO DROPPING VAUDEVILLE

Chicago, Oct. 30. Oriental Theatre, 30-year-old Loop vaudeville, is heading for its 11th policy change since the mid-'20s when it was Chicago's top vaude house. While plans for its future are still unsettled, first step is the indicated dropping of its vaude for the second time in its history. This became known when the management, per union procedure, gave its musicians a four-week notice.

Reason reportedly stems from the Oriental's inability to yank away its share of top pix from rival circuit houses in Chicago's battle of bidding, plus key factors as dwindling revenue via its general reliance on middling vaude.

Possibility looms that owner Randolph Bohrer, a Chicago attorney, will keep the house running on straight pix.

Divena's Moveover

Dallas, Oct. 30. Divena, the gal who does an underwater disrobing act in a glass tank is currently at Pappy's Showland.

She left the State Fair midway, where she had been a feature.

Marcel Lebon in U.S.

Debut at N.Y. Waldorf

Marcel Lebon, a French import, will make his U. S. bow at the Empire room of the Waldorf-Astoria Hotel, N. Y., tomorrow (Thurs.) on the bill with Mary Raye & Naldi.

Lebon was brought to America by J. J. Shubert, who heard him at Ciro's, London, and signed him to a management contract.

Hildegard's Hot 30G Chi Grosses

Hildegard is pulling smash Marine Room biz, with the Milwaukee chanteuse pulling in the \$30,000 groove weekly for past two weeks. Hotel Edgewater Beach spot is on the far north side of the city, and with the exception of name bands for the summer, plays minor name acts during the other periods.

With the booking of the singer, management changed policy on several counts. While Hildegard does two shows nightly, on Sunday and Mondays she does only one, but room has been SRO at these times, normally slow days here. She's also instituted a Saturday matinee and her cover of \$1.50 is the highest that room has had in recent years. Patronage, which has been mainly college kid draw, especially weekends, has switched to older group. It's resulting in a heavier payoff for the other spots in the hotel such as lounges, gift shops, and even room reservations.

In addition to the heavy hotel exploitation, firms took large ads welcoming the singer to town. Mack Truck took a half page; Wurlitzer Organ, Stevens Dept. Store and Kaiser cars also placed large space in the dailies.

Hildegard has four more weeks here and then goes into the Pierre, N. Y., for 12 weeks. Singer is reportedly getting \$7,000 a frame in Chicago.

Palace's 98 1/2 G in 2 Frames Finds Other Names Wanting 2-a-Day In

Palace Theatre continues to hit major league grosses, with second stanza of its Broadway at 47th operation as a two-a-day vaudeur taking in over \$51,000. Preem session, minus one matinee, scored \$47,500.

Second week's take represents over-capacity business since three were standees virtually every night, plus a surplus at weekend matinees. Other matinees were capacity or nearly so.

With the Judy Garland-headed show now an unqualified click, it's reported that agents for headliners are broaching RKO toppers for spots. However, RKO isn't making any deals yet since it's not known how long Miss Garland will

stay. Besides, RKO Theatres proxy Sol A. Schwartz has not yet found what he feels the "right" successor headliner.

One of the reasons for the desire of top names to get a Palace run is the fact that it's probably the only true test of a headliner's pull. There are no complicating factors such as strength of a film upon which to blame either good or bad business. In addition, many would like the idea of being appraised by some first-line legit critics, as was done with Miss Garland.

Tickets are now on sale for four weeks in advance and the box-office is getting a healthy play, with steady queuing up at the windows.

There's some talk that Tuesday matinees will be eliminated to give Miss Garland additional time to rest. That hasn't been settled. The Lang Troupe is slated to leave the show next week to keep a circus date in Baltimore for 10 days. Replacement not yet booked.

LILI'S CIRO STRIP - GETS COAST JURY

Hollywood, Oct. 30

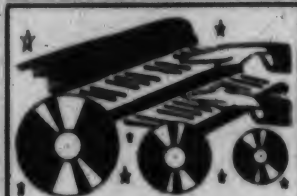
Stripper Lili St. Cyr, pinched by the sheriff's office while going through her act at Ciro's, gets a jury trial in Beverly Hills, Nov. 4, on misdemeanor charge of violating sections of the penal code relating to indecent public exhibition.

Ciro boniface Herman Hover goes to trial Nov. 18 on the same charge. If found guilty, he faces possible revocation of his entertainment license. Jerry Glesler, repping the stripper, and Mort Harper, repping Hover, entered not guilty pleas for their clients before a justice of the peace.

Crabbe for Iceland, N.Y.

Buster Crabbe has been signed for the Iceland, N. Y., starting Dec. 6. It will be the cafe's first name booking this season, Abe Goldstein, spot's boniface, having previously signed the Weavers but forced to cancel because of pressure from a vets' group.

Iceland is currently concentrating on installing a western format in that spot.



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Sophie Tucker

Me too—Ted Shapiro

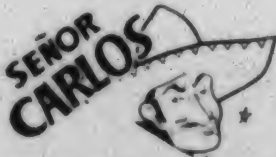
Acts Warned to Get Hep on 'Rules,' 'Repute' Before Taking Paris Spots

Paris, Oct. 23.

U. S. performers intending to play Paris are advised to be careful before accepting work. They should make sure (1) that they are informed on the regulations they must comply with, and (2) familiarize themselves with the repute and standing of the places offering them work. Recent happenings here are good examples.

Dancer Jadin Wong, of San Francisco, was booked through the Ma-

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McCONKEY AGENCY
NEW YORK



Currently
THE PROLICS
Omaha, Nebraska

rouant agency for a six-month contract at the Nouvelle Eve, a joint making a specialty of sex. She has a working permit. But when she found that, instead of her act, they were insisting on her doing a nude dance, she reportedly refused. She is due to open at the Drap d'Or instead, and intends to sue Nouvelle Eve. Her chances to collect are considered slim.

Slimmer yet are the chances of Sonia Yarr, currently at the Versailles, to get straightened out. She had a three-month contract at that spot. After she had appeared for a month, without boniface I. Kostia getting her a working permit (which makes him liable to a fine for each day she did appear without it), he pleaded "poverty," and insisted on paying her only half the agreed salary.

Agent George LeRoy, who had booked the Step Bros. at the Gaumont Palace for two weeks at \$1,000 per, allegedly reneged on the contract and cancelled it instead of returning the papers to the Marouant agency, who had placed them.

Paris' 'Hands Only' Terp Under Lou Levy's Wing; Inked for Ventura Pix

Paris, Oct. 30.

Les Mains Joly: a novelty act which features a ballet troupe in which only the hands are visible, has been pacted by Lou Levy, manager of the Andrews Sisters and head of Leeds Music, who plans to take them to the U. S. next month for vaude, nitery and television dates. First booking will probably be at Monte Proser's La Vie en Rose, N. Y. nitery, since Proser already has set them for his club in November.

Act is current here at the Rose Rouge, where it is titled Les Marionnettes Joly. It comprises four people, with Yves Joly as choreographer and Mile. Dominique Gimet as "prima ballerina." They do pantomime dances and sketches. British producer Val Parnell reportedly wanted the act for his upcoming "Humpty Dumpty" panto show in London, but refused to meet Levy's asking price.

Act has been signed for films by Ray Ventura. BBC-TV flies troupe to London next week for two performances.

Cafe Tooter's Dope Sale Revokes Liquor License

Schenectady, Oct. 30.

The Chicken Shack, local nitery, lost its liquor license last week when the State Liquor Authority refused to renew the permit after police reported arrest of a musician there on a narcotics charge.

Issuance of a new license to the spot would "create a high degree of risk," the SLA ruled. At a recent revocation hearing, the SLA charged a musician employed on weekends had been arrested, charged with selling marijuana to an investigator for the State Narcotic Control Bureau.

Cafe Charge-Its In 650G Class And Climbing

Cafe and restaurant credit tabs now amount to \$650,000 monthly, according to spokesmen for the Diners' Club, the eat and drink charge account system. For some spots, it represents nearly 25% of the total biz.

Billings have increased considerably coincident with the business pickup because of the wartime boom. Greater amount of entertainment of buyers in non-defense industry, plus upsurge in sellers who have a hold on restricted materials, have hiked monthly billings considerably.

Increase of spending in cafes on Diners' club charge accounts has caused some spots to institute or expand their own credit systems.

According to DC, there are some 400 cafes and restaurants on the plan, which takes in some of the top spots in major cities. Average billing runs to \$1,500 per club. Total DC business in September ran to \$700,000, of which \$50,000 was derived from hotel rooms, auto rental services, florists, and messenger services. Card holders now total 60,000, with about half of them located in the New York area.

DC collects two ways—a 7% cut from the cafes on the amount of business charged and a \$5 annual fee from the cardholders. They anticipate that total monthly billings will be over \$1,000,000 by January.

Ted Stevens, Ltd., chartered to conduct a theatrical agency business in N. Y. Capital stock is 100 shares, no par value. Elias & Jacobs, N. Y., were filing attorneys.

Canadian Performers, Disclaiming 'Employee' Status, Seek Tax Relief

Toronto, Oct. 30.

New amendment to the Income Tax Act, disallowing exemptions for expenses to entertainers, is under attack in a test case by Rudolph (Rudy) Hanson in his appearance before the Income Tax Appeal Board here for wipe-off of \$1,827 expenses he incurred in recent Canadian engagements. His is the lead-off to some hundreds of appeals of vaude and nitery acts who disclaim the new Act amendment denying them exemptions for expenses because "employees."

Hanson (m.c. of the Barbara Scott ice show during its trans-Canada tour, plus a 13-week network show for the Canadian Broadcasting Corp. and a singing engagement with Wally Wickens' orch at Club Norman, Toronto) seeks an exemption of \$1,827 on his income tax return. The figure covers hotel room rent and meals, uniforms and pressing, plus agent's fee. (Transportation came under the contract.)

Hanson argues that he is a free-lance entertainer and not an employee; but Income Tax Dept. coun-

sel claim that Hanson was under contract to Tommy Gorman, promoter of the Barbara Ann Scott ice show, and was also under contract to Wally Wickens when he sang with latter's orch.

Judgment was reserved on the Hanson plea, but several hundred performers have made submissions to the Board for separate hearings in their requests for expense exemptions and refunds on previous income tax returns.

JAY MARSHALL



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**ROYAL
GUARDS**
Available Soon
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Bookings

M&L Square Aug. Runout In Mpls. With Nov. Date Plus Committed Ad Coin

Minneapolis, Oct. 30.

Martin & Lewis have squared themselves with the Minnesota Amus. Co. (United Paramount Theatres) for their breach of contract relating to their cancelling out at the circuit's Radio City theatre here on Aug. 3 with their show. By agreeing to fulfill the contract the latter part of November and to make "other amends," they've satisfied MAC and avoided a possible lawsuit.

A deal satisfactory to MAC has been worked out, according to circuit president Harry B. French. It was closed after several months of negotiations between counsel for both parties and is understood to include reimbursement by the comedians to Radio City for the amount expended for advance advertising over a month's period.

The Martin & Lewis cancellation occurred only three days before the pair and their show were to have opened here, although contract stipulated a minimum 30 days notice. Embarrassed MAC, scurrying for a replacement attraction, booked a straight film, "Show Boat," moved up on the theatre's schedule. Although "Boat" opened almost cold, it did big b.o.

It was Lewis' health breakdown which compelled the team to close their personal appearance tour abruptly after their Chicago engagement when they returned to Hollywood. They'll play here in November on equal split from the first dollar, paying for the entire stageshow from their share.

Soph's New Year's Repeat

Houston, Oct. 30.

Sophie Tucker has been set as repeat topper of the New Year's Eve show at the Shamrock Hotel.

During her appearance here at the spot last Dec. 31, Miss Tucker became ill, but appeared in the floorshow despite this.

Anne Shelton is headlining the current show at the Shamrock. Also on the bill are Grace Hartman with Dell & Abbott, and Henry King orch, holding over.

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The Exciting Miss Whiting Hits The Road!



Margaret Whiting, after several years on radio with Campbell Soup's "Club 15," and two years with Procter & Gamble's Tide and Oxydol shows, is going out to meet the people. She wants to be seen as well as heard; to feel the immediate response of a live audience; to know what they're like in various towns in the country. She is playing various cities now, while her Capitol Records "More! More! More!" and "And So To Sleep Again!" are current hits.

Her personal appearance tour started with San Francisco early in the summer, then New York, Las Vegas, Colorado Springs (Denver), and lately at the Shamrock in Houston. Currently, she's appearing in St. Louis at the Chase Hotel, and then on to the Schroeder in Milwaukee.



Margaret Whiting "Throws Back Her Head and Just Sings"

Quoting from the press: "Her rock-bottom singing and knowhow is as pronounced in her first supper club engagement as it has been in radio, records and video. She has that solid capacity to throw back her head and just sing," so said *Weekly Variety* in reference to her appearance in San Francisco.

"Margaret Whiting is superb . . . and besides being a top Capitol disc artist, she knows how to set and sell a live act."—*Billboard*, in reference to her appearance at the Capitol Theatre, New York.

"Margaret Whiting in her Las Vegas preem wraps up everything most effectively in her Ramona Room topline spot. Thrush gets over big . . . no surprise . . . her foray into footlighting having been long overdue."—*Las Vegas Tribune*.

"... personable, attractive, a very lovable person. Her audience showed its appreciation by calling for more and more songs . . . this Whiting gal, who most folks know simply on radio and records, can really sing."—*Houston Chronicle*.

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"Harvey Grant, a personable singer, adds potency to the lineup."

Grant, in a difficult spot, following Joe E. Lewis, wraps up. He's a well poised lad, reminding of Tony Martin in appearance, but with a vocal style of his own. . . . His recent disc "You Belong to My Heart" displays range of voice . . . a rousing reception. Lad looks nervous but as well as for the better hotel rooms and intimate niteries."

Lary.

WALTER WINCHELL:

"Orchids to Harvey Grant."

LEE MORTIMER:

"A new star is born."

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TV Star 'Maybes' Delays Dates On Copa City Pactees

Copa City, Miami Beach, toppers are hopeful of being able to lure several top comics to come out of video temporarily and into that spot. Operators Murray Weinger and Ned Schuyler feel that several TV'ers may be persuaded to do several weeks at CC, so they've been holding off on committing what talent they've got to a definite date.

For example, Copa City has undated commitments on Sophie Tucker, Joe E. Lewis and Billy Daniels. The "hopefuls" include Danny Thomas and Jimmy Durante, who may be able to slip in couple of weeks down in Florida.

The problem is complicated by the Coast origination of several tele shows. Had the Thomas show continued in the east it's entirely possible that the comic would have played two weeks between his once-monthly TV sessions. Last season, Thomas essayed several cafes between video shows.

Frank Sinatra and Milton Berle also made cafe appearances between shows, although Berle generally took a vacation from television when he went into niteries. However, it's now doubtful that either one will go into niteries this season inasmuch as they oppose each other Tuesday nights and are too busy concentrating on beating each others' brains in. Moreover, Sinatra will originate his show from the Coast starting Nov. 6.

Copa City also has set the Mary Kaye Trio, Tony Bennett and the Red Caps, but is holding off on writing in dates in their case, too.

ROY ROGERS TO TOP HOUSTON STOCK SHOW

Houston, Oct. 30.

Roy Rogers has been signed to headline the Houston Fat Stock Show, Jan. 30 to Feb. 10. Rogers will be supported by Dale Evans (Mrs. Rogers), Pat Brady, the Whippoorwill and a Liberty horse troupe. Trigger, Rogers' horse, is part of the setup.

Previously, Vaughn Monroe, the singing orch leader, had been sought for both the Houston and Ft. Worth fat stock shows, based on his recent two-week stint at N. Y. Madison Square Garden's Roden.

The Houston show, presented by Everett Colburn, had Rogers as topper last year.

K.C.'s 'Now You Can Pick' Vaude—1st in a Year

Kansas City, Oct. 30.

Missouri Theatre goes in for stage-film policy on a one-week basis with the Blackstone magic show opening Nov. 7. It's first live one of the fall season in the RKO house, although it has played Palace vaude and other stage attractions when available.

Manager Lawrence Lehman, said the pic with show will be "Drums of the Deep South." The 85c house top for vaude will prevail.

Missouri vaude date will give the town two theatres playing stage shows; first time such a twain has been available here in more than a year. Tower Theatre, Fox-Midwest house, currently is playing five-act vaude with pic fare.

Jacobson to Relight Yiddish Nat'l Theatre

National Theatre, long a showcase for Yiddish legit on New York's lower east side, reopens Friday (2) with a Yiddish musical comedy revue. Extensive remodeling is now underway.

Relighting grows out of a deal in which theatre brokerage firm of Berk & Krumgold leased the 2,000-seater from the Raynes Realty Corp. to a group headed by Hyman Jacobson, Yiddish legit producer and actor.

Tatum to Cafe Society

Art Tatum has been pacted for Cafe Society Downtown, N. Y., starting Nov. 8.

Comedian Sylvia Miles is set on the same stanza with the jazz pianist.

Buffalo Unbends

Buffalo, Oct. 30.

Nitery stars playing here are getting unusual newspaper treatment lately via personal interviews and extra reading matter.

Recent appearance of Lena Horne at the Town Casino brought a by-lined interview by a Buffalo Evening News staffer.

Singer Yma Sumac, with husband Moises Vivanco, were good for two columns and art, also in the News, during their current engagement.

Jail Teddy Hale On 'Reefers' Rap

Albany, Oct. 30.

Theodore (Teddy) Hale, nitery entertainer, was sentenced to one year in Albany county penitentiary after pleading guilty to a misdemeanor charge relating to narcotics.

Hale, who has been appearing in a nitery near here, had been accused of possession and sale of a quantity of marijuana in reefer form last April. A member of the night squad arrested him downtown.

AGVA Insurance

Continued from page 47

year term with an option for 12 additional years.

Henry Dunn, AGVA's national administrative secretary, stated that payments to field men by the insurance company were for extra work done in collecting premiums from nitery ops, club date bookers, etc. Dunn defended the \$6000 payment to Vic Connors, AGVA's out-door head, and who is in charge of the union insurance plan, as a "modest" sum for a year and a half's work in assuming the "gigantic" task of setting up the entire program and making it operative.

N. Y. State to Rule

Whether these payments are legal under state law, however, is still to be determined. The N. Y. State Insurance Dept. is slated to make a ruling on the matter and, it is reported, also will study the entire plan while mulling its decision.

There have been several conferences held so far with insurance company execs in Philadelphia. Some of the opposition had been inquiring of other large insurance firms as to whether there had been any efforts made to get a comparable plan from other companies.

It's expected that some changes along the lines is demanded by the opposition. It's expected, however, that the general outlines of the plan will remain, with any payments to field organizers going to the union instead of to organizers.

ARA Seeks Clarification

Chicago, Oct. 30.

On top of all the recent agitation by delegates of the American Guild of Variety Artists in relation to the union's insurance plan, the Artists Representatives Assn. also is trying to clarify the insurance code. ARA is making a survey of its members to determine the amount that members have paid since last July, when the clause went into effect. Besides Chicago, ARA is polling New York, the Coast, and possibly the Detroit and Cleveland areas.

It's assumed that ARA will press for reduction in rates at next joint meeting discussion, planned for after Jan. 1.

Mulling Bowl Strike

Hollywood, Oct. 30.

The Central Labor Council is mulling strike action against the Biltmore Bowl on request of the American Guild of Variety Artists, latter charging that the Bowl refused to go along on the union's insurance plan. The Bowl had signed a pact calling for \$2.50 per performer in premium payment, but checks sent to AGVA were transmitted under "protest." AGVA Coast rep Eddie Rio refused to accept them with that stipulation.

Union could have pulled members, putting spot on "unfair" list, but AGVA made a pitch to the Labor Council seeking more drastic action since the council's support of AGVA would also pull culinary workers, etc.

Toppers Pull 10G For Cleve. 'Page 1' Shindig

Cleveland, Oct. 30.

Show staged by the Cleveland Newspaper Guild for its sixth annual "Page One Ball" at Hotel Carter last Saturday (27) was a near sellout, netting close to \$10,000 for the Press Club.

Among toppers in the revue were Henry Morgan and the NBC team of Bob & Ray, who flew in from N. Y. Latter comedians aired their Saturday network program from WTAM. Other toppers were Hank Ford, hillbilly singing mimic, from Statler Terrace Room; George DeWitt and Rudy Vallee, from West Town club; Joe Bushkin, jazz pianist; Nancy Evans and Fran Warren, from Main Street club, and Wingy Manone from Skybar. All were accompanied by Clint Noble's orch.

NIRSKA NIXES CANUCK TAX, FIGHTS WM AGCY.

Nirnska, a dancer, has filed a complaint against the William Morris Agency with the N. Y. City License Dept., claiming she was short-changed past summer at the Canadian National Exhibition, Toronto.

Nirnska had previously complained to the American Guild of Variety Artists, which had collected her salary from the William Morris office and is holding it in escrow. Getting nowhere at the union, she started to process her claim with the License Dept.

Dancer claims she was signed for CNE at the same terms, other than salary, as her date there two years ago when show was headed by Olsen & Johnson. At that time, it was claimed, there was no deduction from her salary for Canadian taxes. This time, the Morris office, which booked her, deducted the tax from her salary. Claiming this was a violation of her contract, she refused the check.

It was pointed out by the Morris office that O&J had to pay the tax out of their cut. This time deductions were made at the beginning. License Dept. has not yet set a date for the hearing.

Roz Courtright's 3

Hot Springs, Ark., Oct. 30.

Following her recent European tour, singer Rosalind Courtright has been resting on her farm near here. However, she's already lined up a fall itinerary.

Booking slate calls for Miss Courtright to open at the Bellerive Hotel, Kansas City, next week (2); Baker Hotel, Dallas, Nov. 26, and the Desert Inn, Las Vegas, Dec. 11.

AGVA's New Dues

New dues scale of the American Guild of Variety Artists goes into effect tomorrow (Thurs.). Annual imposts are now \$36 for principals and \$24 for chorus members, compared to \$24 for principals and \$18 for chorus up to now.

New initiation scales are \$100 for principals and \$50 for chorus, double the old rate.

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'Film Cavalcade' Accents U.S. Entries in Karson's Empire, London, Capsule

London, Oct. 23.

With a subject spanning the development of films from flickers to the present, Nat Karson has achieved one of his greatest successes since he introduced vaudeville at this picture theatre nearly two years ago. It's a bright, scintillating entertainment, with a touch of nostalgia for the oldtimers that never fails to succeed.

Opening appropriately with music from pix, Melachirino's aggregation puts over excerpts from half a dozen song hits beginning with those from "Broadway Melody." Then, as a reminder of the birth of the films, a few

Empire, London

Nat Karson's "Film Cavalcade," with *Empire Girls* (24), *Empire Ballet* (20), Choral Ensemble (11), 7 *Riffs*, George Doris, Georgia Brown, George Melachirino (orch), "People Against O'Hara" (M.G.).

snippets from silent classics thrown up to a small screen show some faves of yesteryear, including Mary Pickford and Chaplin.

The ballet sequence continues the thread by introducing such go-backs as Valentino, The Vamp, The White Lady, Miss Pickford, Chaplin and "The Kid."

First of the specialty acts is the Seven Riffs, who, by a neat intro piece, are made to fit logically into the overall pattern. They are a smart band of springboard acrobats, specializing in double and triple somersaults, with highspot being a blindfold leap to a chair by one of the girls.

Keeping to the theme, the Empire dancing line come out as a troupe of bathing beauties in one of their most effective routines. It's smartly designed and gets top reaction. The Empire Singers, effectively supported by Georgia Brown, provide a selection of hit parade songs introduced by the sound screen.

Second act in the production is George Doris, with 10 minutes of original laughter-raising material. His ideas of the origin of popular songs, from the tango to the conga, are as unique as they are entertaining, and the rest of his business has the same fine simplicity and timing.

Finally, to round off the show, there is a glimpse into the future with a preview of an updated "The Merry Widow." The entire resident company participates in it in a colorful sequence against an impressive and original background.

Myro.

Casino, Toronto

Toronto, Oct. 27.

Borrah Minevitch Harmonica Rascals (7), Champ Butler, Enrico & Novello, Buddy Clayton, Nio Yo, Jimmy Cameron, Archie Stone House (orch), "The Prouder" (U.A.).

Ill-balanced package, with three male singers interspersed, is offset by Borrah Minevitch's Harmonica Rascals as the top draw and, strangely enough, sharing applause honors with a wire act.

The mouth organists are assured of buff returns here as per past, both for the group's playing and the zany antics of diminutive Johnny Puleo in his frustrated attempts to get into the act. Whole troupe, in their knockabout mayhem, show exquisite timing, together with more serious but temporary moods in their fine concerto work on "Rhapsody in Blue" and "Peg o' My Heart." As usual, the septet had to beg off.

Pushing for mitt honors is Nio Yo, showing spectacular wire work. Comely Chinese girl opens with tossing rings and Indian clubs while balancing on the thread, swiftly progressing to splits, chair and table balances, and smash back somersaults, all without a hitch when caught. Artist begged after terrific response.

Bill opens with Enrico & Novello in evening clothes for a waltz, complete with effortless lifts and spins, followed by a mambo and tango to warmup returns.

Buddy Clayton gives standard impersonations of current song stylists. Top singing honors go to Champ Butler for his bary interpretations of "Summertime" and "When" plus jump rendition of "Down Yonder." Like Clayton, who is, however, a self-announced song impersonator, Champ Butler has not yet evolved any distinctive style of his own, but he does get over on his bounce numbers. Otherwise, his change of tempo styling is reminiscent (Bill Daniels, for one).

blers (in addition to Jimmie Cameron as singing m.c.) come out in light grey suits is perhaps a minor point that could have been cleared up in a quick pre-show confab.

McStay.

Tower, K. C.

Kansas City, Oct. 26.

Paul Regan, Bert Lynn, Harris & Shore, Adriana & Charly, Gloria Hart, Turney Gibson House (orch) (12); "Desert Fox" (20th).

Tower has a fairly standard layout on third week of revived vaudeville policy. In the 35-minute route, entertainment values are generous but lineup has only moderate b.o. punch, indicating mild turnstiles. Unusual policy of using a moveover film with new vaude gets a second tryout, and problematical whether it will be continued or not. More likely it will be an occasional occurrence.

Band begins proceedings with "I Get Ideas" and leader Turney Gibson doing a bit of solo fiddling. Handling the m.c. chore, Bert Lynn introduces blonde songstress Gloria Hart, who spans the singing mode with well-tuned vocals on "Shine," "O How I Love You" (her recording which verges on the folk ballad), an accented "Diamonds Are a Girl's Best Friend," and a lively "St. Louis Blues." In second spot, Harris & Shore exhibit their wacky ballroom trips for a pleasant round of laughs.

The midway nod is to Paul Regan with his round of impressions. Hits several comedy peaks, earning a rustle of applause throughout.

Bouncing Adriana & Charly have a novelty trampolene turn in which femme is the anchor, catching partner in catapulted handstands. Turn is unique and work is polished.

As closer, Lynn does his own stilt on an electric guitar of his own invention. Offers a pop tune ably, then turns to sound effects—train, ship's horn, foghorn, Hawaiian number and an aircraft battle. Gets an extra fillip from lighting effects to wind show impressively.

Biz for first few days suffered somewhat from freak accident which crashed the theatre's marquee to the sidewalk in an electrical storm, leaving a barren front to face the 12th St. traffic. Quin.

Apollo, N. Y.

Earl Bostic (orch) (13) with Clyde Terrell; Billy & Eleanor Byrd, Four Knights, Fox & White, Chester Dolphin, Dinah Washington; "Million Dollar Pursuit" (Rep.).

Combination of marquee top liners Dinah Washington and the Earl Bostic orch adds up to only moderate fare. With no standout attraction in the supporting slots, current bill shapes only so-so in b.o.

Miss Washington, a solid disk bet and potent shtery personality, loses lots of her song-selling impact on stage. She's a warm, friendly chirper and needs the intimacy of a small room to get across the blues mood of her songbook. In the closing niche, she whips across such faves as "Mixed Emotions," "Big Deal," "Be Fair" and "Cold, Cold Heart." She closes with a sock "Baby Don't You Hear?" for best results.

Although Earl Bostic opens with a three rhythm, five brass, five reed instrumentation, it's his six-man combo, on in the mid-portion of the bill, which gets the bulk of the musical chores. The little band, comprised of four rhythm and two reed, delivers pleasantly but lacks the drive and imagination to grab off top ad reaction. With maestro on sax, combo works over "Flying Home," "Flamingo," "Sleep" and "Rockin' At Midnight." Clyde Terrell handles the vocal on the combo's rendition of "September Song." It's an unusual interpretation, but his style is wasted on this tune.

Billy & Eleanor Byrd tee off with some nimble footwork. It's a fast-paced turn which accents the male's hoofing. He impresses as a class terpreter. Gal's a looker and supplies nice dressing.

Fox & White, comedy team, are spotty in their overlong turn. Boys display more care with their delivery than in their choice of material. Gag lines hinging on marijuana smoking and Harlem prostitution are in bad taste and don't score here.

Chester Dolphin, okay juggler, has a few stunts that please. His patter is superfluous; it's his amiable manner that wins house. Gets good mitt in windup as he stands on head spinning hoops from arms, legs and mouth. The Four Knights, vocal combo, are listed under New Acts.

Bostic's orch cuts show neatly.

Roxy, N. Y.

"Riviera Revue," with Jackie Miles, Will Mastin Trio featuring Sammy Davis, Jr., Nancy Crompton, Nilda & Arthur Terrace, Sherry Stevens, Arthur Johnson, Arden-Fletcher Line (12), music by Benny Davis, Paul Ash (orch); "Anne of the Indies" (20th), reviewed in VARIETY Oct. 17, '51.

Cafe shows are not new to this house. Booker Sammy Rauch and the production staff have been fairly successful in transferring the intimacy of a nitery floorshow to this king-sized house. The Roxy has played displays from the Latin Quarter and Copacabana, and now the Riviera layout has been brought in with Jackie Miles as an added starter.

It's a lively show even in a vaude. The Donn Arden-Ron Fletcher production holds up nicely. The girls are lively and the costuming is gay. It's a good Roxy show, although those that have seen this show at the Riviera will bemoan the fact that much of the impact is lost in this house.

The production routines are of a different cut than those which usually prevail at the Roxy when the house line is on tap. Arthur Johnson and Sherry Stevens give good vocal backing to the line numbers, and the Latin terp twain of Nilda & Arthur Terrace give an added lift to this section of the proceedings.

Miles' section holds up well despite his coming in with very little that's new. His dialect yarns, the racetrack bit and the Gene Autry distraction are laugh productive—as they always are—and he walks off to a solid miffing.

Probably the most delightful stanza is by Nancy Crompton. This ballerina has been on tap most of the season at the Riviera, and her hold on vaude audiences is equally as great. It's a modified routine than the one she's been doing at the cafe, but it's equally as potent.

Another act that made a great impact at the cafe is the Will Mastin Trio featuring Sammy Davis, Jr. Actually the entire act revolves around the youngster, who can knock off terps, provide excellent impersonations of diverse personalities such as Mario Lanza, Jimmy Stewart, et al. However, this Negro trio needs to revise its routines in such outstayed palasts as the Roxy. In such an atmosphere, it should be either a solo turn by the Junior Davis or the trio should have more to do. The boy is loaded with talent and the others retire to the background while he carries the major burden.

Benny Davis' music and lyrics provide a suitable musical background and Paul Ash's batoneering is on his usual high plane. Jose.

Trocadero, London

London, Oct. 23.

Randolph Turpin, Beverley Sisters, Len Young, Jimmy Wheeler, Great Alexander Troupe, Reco with May, Reggie Redcliffe, Jack & Billy Moxham, Trio Grossetto.

Interest in this neighborhood show is sparked by the top billing given to shortlived champ Randolph Turpin, who was booked for four weeks' vaude tour before his return bout with Robinson last month.

It is no act in the real sense giving merely a behind-scenes peep at his training tactics. His 15-minute stint ends with a couple of two-minute bouts with his brother and another sparring partner. Although receiving a warm, sentimental reception from a half-full house, he appeals only as a freak attraction.

Heading the supporting program are the Beverley Sisters, attractive and popular, offering six numbers, including old favorites "Once in a While," "Teasin'," "Abadaba Honeycomb" and a couple of new songs.

Len Young, a seasoned comic crooner, has his audience well in hand, and in addition to his own singing and gagging, introduces and interviews Turpin.

Other performers are Jack & Billy Moxham, clowning with a unique, Great Alexander Troupe of springboard acrobats; Jimmy Wheeler, another comedian mixing music with jokes; Reggie Redcliffe, with a spectacular rumbaphone display; Reco with May, a skilled wirewalking duo, and Trio Grossetto, offering a talented juggling routine. The whole makes for a good program.

Olympia, Miami

Miami, Oct. 27.

Don Cornell, Will Mahoney, The Haskell, Bernie George, Five Amadis, Les Rhode House (orch), "Flying Leathernecks" (RKO).

Don Cornell, one of the new singing segment clicks, and yet vaudeur Will Mahoney, of the know-how contingent that work their way around an audience's desires

in top style, share the top billing in this solid layout.

Mahoney's easy way with a gag and a story gets them from walk-on. His style wins the stubholders here and, with the wind into his socko xylophone-terping, makes for smash reaction which leads to beg-off.

Cornell, a fast returner here, garners them again with his baritone. Guy has developed an amiable and effective approach that makes for high returns. His routine includes "Too Young," "Sorrento," "Somewhere There's Music" and "Because" for the build. Takeoffs on contemps Sinatra and Como add laughs for roundout of a solid stint all the way.

Teeoff spot is a fast pacemaker with the Five Amadis clicking by their teeterboard work and acrobatics. Miffing and gasping greet their agile ideas. Faster-than-eye work of the Haskell spells the act. Top with a pseudo-lesson in magic work via a recording background to add novelty and giggles to a smartly staged canto. Act is sure-fire for video or an intimate cafe setup.

Emcee slot is smoothly handled by Bernie George, who gets by okay with his impressions and sound effects in solo spot. Les Rhode house orch is apt, as per usual, on backgroundings.

Lary.

Televitamins

Continued from page 1

was his best year since the wel come epidemic of swollen wallets during the boom days of the war. Employment among the various guilds and unions is up anywhere from 15 to 60% over last year and sober estimates of the potential vidfilm infiltration indicate a continued rise during the coming year.

Underlining the growing optimism around town is the conviction that the motion picture industry itself is only short steps away from large-scale telepic activity. Monogram has already made plans for a telefilm unit, and Universal-International has similar plans for its wholly-owned subsidiary, United World Films. Republic also is believed nearly ready to make the plunge, the exact date to be determined by a study of the market potential.

These ventures are expected to make the \$10,000,000 payroll outlay of the past year seem tiny by comparison.

Technicians apparently have benefited most by the video ventures. Demands of dozens of vidfilm producers have, for example, created a shortage of top cameramen. Union reps estimate that better than 50 cameramen now are employed full-time in the television field with scores of others picking up fairly regular checks around town. Television activity among the lenders has taken a 60% jump in 12 months.

Boom Brings Shortages

As a corollary, producers are beginning to find signs of a growing camera shortage—a scarcity almost as severe as the lack of studio space which, currently exists and was completely unexpected on the basis of independent work a year ago.

Actual figures are lacking in the cases of some of the unions and guilds involved but there's no question of the tremendous transfusion television films have given the local economy. Screen Actors Guild reports a "tremendous increase" in work and the major portion of it in television. Screen Directors Guild now lists 108 members operative in film and live television as against about 60 a year ago. Unemployment among the directors has been cut about 20% as a result. Some 90 screen writers now are actively engaged in writing for vidpix, about double the number last year.

Work falling under the jurisdiction of IATSE local 33, covering stagehands, has sharply increased on the basis of an unofficial check, and the American Federation of Musicians reported additional job opportunities that meant pay checks totalling several hundred thousand dollars. Screen Cartoonists have enjoyed one of their biggest booms in years; employment has jumped 18%, and the demand for skilled men in the east has been so great that many longtime local members have departed for New York and assured incomes.

Irregular surveys of the membership by the various guilds and unions involved precludes any accurate estimate of the work situation as of any given date. There is no question, however, of the impact—or of the upward trend the employment graphs continue to take.

New Acts

HARRY BELAFONTE

Ballads 15 Mins.

Village Vanguard, N. Y.

Harry Belafonte some years ago bowed as a pop singer, but attempted to make headway in an era in which he had to compete with singers such as Billy Eckstine and others. He's reached the standard act status since then, but apparently the front-line coin and prestige have been eluding him, consequently a changeover in style to that of a folk balladeer.

This Negro singer, in his debut as a ballad singer, impresses even though competition is still fierce. There are gentle like Richard Dyer-Bennett and Josh White who have achieved a degree of preeminence in this field, and who regularly hit the Village bistro belt.

Belafonte has a feeling for the ancient folk tunes and in addition can vary his offerings with a Calypso. His tunes are generally well-selected to give him variety. He has a tendency to overdramatize some of his tunes. It's particularly true in "Randall," which has sufficiently dramatic value in its own lyrics without adding any further histrionics. Other than that, he generally gets the feeling of his numbers and delivers them with authority.

Jose.

JEANNE GARRY

Songs 15 Mins.

Embassy, Philadelphia

Blond songstress makes good visual appearance and stunning garb certain to catch female members of audience. Miss Garry shows evidence of long, careful training, both vocally and in her style of selling. Arrangements are tailor-made and she holds the generally noisy Embassy bar with ease in the slower-paced bits.

Notable are a version of "Mistral," done in both Greek and English; "Tenement Symphonies" with extra added lyrics and material, and "Little Boy of Mine." Singer has a warm voice limited in range, but she compensates for this by the obvious feeling with which she projects. Less successful are the fast numbers, which open and close act, though vocalist is in there pitching just as hard. Would be wise for Miss Garry to concentrate on the slower songs, and not take in too much territory. Gagh.

FOUR KNIGHTS

Songs 10 Mins.

Apollo, N. Y.

The Four Knights, sepien vocal combo, impress in their Apollo initialer with a solid songbook. A Coast group, they've appeared on the Red Skelton air show displaying imaginative vocal techniques stressing arrangement and melody rather than the tricky styling that seems to have captured so many of the other vocal groups.

Boys work with two mikes, and make turn eye-appealing as well as listenable by getting plenty of movement into each number. They open with a bouncy "I Wanna Shout," segue to the slow-tempoed fave, "Too Young" reverse with a lively "Hucklebuck" and close with a novel interpretation of "You Broke Your Promise." It's a well-balanced set that gets good aud reaction.

Stage savvy and top musicianship make team good bet for video and class vaude spottings. Gros.

Czech Actress

Continued from page 2

cross the border at 8:30 a. m. because they knew that for about one hour around that time the frontier used to be unguarded. Through an ironic twist of fate, however, this Monday one of the three Czech guards, himself, decided to escape, forcing his other two colleagues to disarm and undress. When all three failed to return to their nearby barracks, a two-man search party was sent out by the Communists.

It was at this time that Miss Stepankova's party reached the small stream, forming the border in that section. They managed to cross into west German territory but the two new guards appeared and opened fire above their heads. They were forced at gun-point to return to Czech territory. The guide said Miss Stepankova suffered hysteria when the guards grabbed her.

She formerly started in both legit and screen productions, with her biggest success scored a few years ago in the lead of George Bernard Shaw's "Saint Joan." Her last job was "Springtime for

Hotel St. Regis, N. Y.

(MAISONETTE)
Margaret Phelan; Milt Shaw and
Horace Diaz orch; \$3.50 minimum
and \$1.50-\$2.50 cover.

Something has happened to Margaret Phelan in her upward spiral from the "new face" class room days, to her London detour, and now back at the Maisonette of the Hotel St. Regis. Firstly, she is as inconsistent in trying to do hyper-sophisticated songs as Eddie (Leon & Davis) might be in doing Shakespearean sonnets for benefit of his West 53d St. trade.

Miss Phelan isn't the sophisticated type. No. 2, on the heels of a Julie Wilson who is a. a. personified, and from whom more of that idiom might be expected, the comparison is that much tougher. No. 3, which is always No. 1, when the script goes haywire that's the end.

This appealing thrush's material needs a new songsmith. A fetching personality, of the wholesome (yet not prissy) type, she should essay an occasional special lyric with a sophisticated overtone but not all the way, and she shouldn't further handicap herself by inept material. Answer was that Miss Phelan really warmed up her first-nighters with the simplest of repertoires—that finalizing nostalgic melody of "The Song Is Ended," "Whispering," "I'll See You in My Dreams," etc.

"Since I Became a Husky for My Husband" is more Nan Blackstone, Sophie Tucker or Dora Laughman—it's not Margaret Phelan. Incidentally, Miss Maugham, a vet songstress now turned scripter, has been assisting Miss Phelan on her material, and "Husky" may or may not be one of her contributions.

The Maisonette's new star tees off as a polite, relaxed disease with "Most Wonderful Man (Girl) in the World," then fluffed on a too involved lyric about "fishing" which, even if thoroughly familiar to her, might not rate as among her best items. Then "Husky" (heralded as "advice to wives"), "Can't Take It With You" (also in the double-entendre league), "Loveliest Night in the Year" (ballad), and Irish number, "Gotta Roam Blues" and a calypso before the nostalgic melody.

This honey blonde songstress has too much basic talent and appeal to handicap herself with needless misguiding routines which seemingly come within the scope of "new material" for her New York return.

Biz otherwise big. Maitre d' August was a happy kid all through Julie Wilson's engagement—"surprisingly large number of returns" night after night," he says—and knows how to handle this intimate class room. That goes ditto for the sprightly dancipation bated by Milt Shaw and his crewmen, with Horace Diaz the alternate Latin combo.

Latin Casino, Philly

Philadelphia, Oct. 24.

Arthur Lee Simpkins, Alan King, Chop-Chop & Charlene, Jack Curtis, LaVeda Moray Girls (8), Joe Francisco Orch (8), \$3.50 minimum; Sat. \$5 minimum.

An almost perennial visitor to the Latin Casino, Arthur Lee Simpkins is the main event in a well geared affair that moves fast right up to its star act. The LaVeda Moray line runs through standard floorshow stepping for revue's opener, with song backing by Jack Curtis. A favorite in these precincts, Curtis is limited to the production medley in deference to the heavy piping due later in the show from Simpkins. Girls are only on for the one routine, as both the star and the comedian, Alan King, take long sessions in the spotlight.

In between act is Chop-Chop and Charlene, an Australian mystifier made up as an Oriental. With the aid of a femme stooge, Chop-Chop engages in customary run-through of the bafflers, and in a flash finale does flaming sword swallowing. While presenting little new, act is fast and engaging and draws neat response from diners.

Comic King has an easy style and gets right to audience with recognizable gags about topics of the day. Domestic stuff is funny. King still relies on his set comic arrangement of "Babalu" for the forte bit, and this is interspersed with a couple of gags that are not only old but weren't good when they were new.

Simpkins has a trained voice and skillful manner of using it. Singer continually breaks up his routine and after delivering a heavy number, relaxes temporarily on a lighter work. That gives him a change of pace and variety. Much of vocalist's success lies in fact that he does all things for all people. His "Kathleen Mavourneen" is in traditional top tones of the Irish tenor; he tears the place apart with "Vesti la Giubba" in the bel canto style of quatrains.

Canos; and (after repeated requests) he sings "Ell, Ell" with the throbbing intonations of a cantor. From that he'll swing suddenly into "Alouette" and have a sizable portion of the room singing along with him.

Simpkins did 35 minutes on show caught, his numbers ranging all the way from "Diane" and a tricky "Marie" to items like "Oh Susannah." It's a singer's show with a showy singer to carry it. Gagh.

Ambassador, L. A.

(COCOANUT GROVE)

Los Angeles, Oct. 25.

Dorothy Shay, with Russ Black; Eddie Bergman Orch (13), with Patricia Murphy, Bob Lido; \$1.50, \$2 covers.

Long a favorite here, Dorothy Shay is a clinch to repeat her usual top business on three-week stint. She's turning out her familiar stuff, spiced with a pair of new ditties, and it's all good.

New offerings, "Big Spender" and "A Little Western Town Called Beverly Hills," are in the Shay genre and she pounds them over for top results. Bulk of her turn, however, consists of scheduled and demanded Shayisms like "Mountain Gal," "Uncle Pud," "Love Isn't Born" and "If It Wasn't for Your Father." It's all saucily sold and interspersed with tongue in cheek patter that adds to the payoff. Singer also is including a piano-playing gimmick which is actually an amusing fake on her part and gives accompanist Russ Black a chance to spotlight his wares on an item tagged "Hillbilly Boogie."

Opening nighters kept her on for 13 numbers that won peak reception in a swift 55 minutes. The inevitable "Feudin', Fussin' and Fightin'" and "Efficiency" come as encores to win a solid sendoff.

Black's able pianists and his batonning of the Eddie Bergman house crew provide the proper backing, and Bergman's crew delivers a steady, danceable beat that keeps the floor vibrating. Patricia Murphy and Bob Lido effectively handle the lyrics. Kap.

Colony & Astor, London

London, Oct. 23.

Carl Ravazza, Felix King Orch, Sid Phillips' Band, Santiago Lopez, Rhumba Band; Colony, \$5 minimum; Astor, \$3 minimum before 11 p.m.; \$3 cover thereafter.

Carl Ravazza is the latest Yank vocalist to make his bow in West End cabaret. He has the style, voice and manner which appeal in a big way to femme customers, and his debut performance was received with prolonged palm-hitting.

Coming on from the far end of a darkened room to his thimer, "Hello," Ravazza moves swiftly on-stage and soon clicks with his noted "The Old Master Painter." He then goes into his first story number. From Trinidad Comes This Philosophy, which received hefty applause at show caught.

One of his standard hits, "Rock, Rock, Rock," makes a pleasing impact on the customers, as does his pop offering of "The Loveliest Night of the Year." His highspot here, as at home, is "Pedro From Chihuahua," a cute novelty which has audience begging.

Artist winds with well chosen medley of oldtime tunes that garner heavy returns. Whole show is neatly backgrounded by the Felix King combo, and the Santiago Lopez outfit contributes topnotch rhythm music. At Colony, where show was seen, above average biz was noted.

Village Vanguard, N. Y.

Phil Leeds, Royce Wallace,

Harry Belafonte, Clarence Williams' Orch; minimums \$2.50, \$3 minimum.

Max Gordon's Village showcase has a longer show than usual, but it's a quality-laden display that returns two regulars to this spot and showcases an established performer in a new groove. Comedian Phil Leeds and singer Royce Wallace are repeating here, while Harry Belafonte, who used to pop, is making his bow as a balladeer (on latter, see New Acts).

Miss Wallace, in the opening spot, still impresses as an excellent stylist. This sepiant songstress has a forthright projection that permits the soft tones to reach the far stretches of the room. Miss Wallace has a choice material assortment and merits her encore.

Leeds has the comedy cut that appeals to the Village literati and one that could move uptown with good results. His line of gab encompasses a variety of subjects and his ideas are sufficiently well-developed to get laughs.

The Clarence Williams Trio furnishes excellent showbacking.

Hotel Chase, St. L.

(CHASE CLUB)

St. Louis, Oct. 23.

Margaret Whiting, Betty & Jane Keen, Hermanos Williams Trio, Paul Neighbors' Orch (12); \$1-\$1.50 covers.

Natives are getting their first peek at Margaret Whiting, and blonde chirper is rewarding them at this newly decorated west end spot with a well conceived program of ditties that is scoring heavily. St. Louis is the fifth stop on her nifty jaunt, and from the approval dished out at session caught, with a near-fall despite bad weather, she'll always be welcome hereabouts.

With her husband, Lou Busch, handling the baton, Miss Whiting, in closing the bill tees off with a specialty, "I Love to Sing," that wins immediately. Follows with "Because of You," "Wonderful Guy" a medley of her records and interludes of "St. Louis Blues" for encore and windup. The program is on the nostalgic side and just what the chair-warmers wanted. In fact, they howled for more at show caught.

The Keen gals, a pair of sock comedienne preceding Miss Whiting, find Betty doing the robust stuff that keeps the palm pounders in action almost continuously. Jane's takes on Mae West, Louella Parsons and Margaret Truman cop a heavy hit.

The Williams trio, two black-headed Gauchos and a blonde looker, in the opening slot, dish out a nifty assortment of afro stuff while attired in eye-catching costumes and win with a sizzling interludes of tango-sambo dansations. The gal scores with several Latin ditties. Neighbors' tooters back up the entire proceedings neatly.

Montmartre, Mont'l

Montreal, Oct. 27.

Marjane, The Duenos (2), Jean Rafa, Montmartre Line (6), Armand Meetre Orch, with Raymond Cardin Trio; no cover or minimum.

Since her last appearance in Montreal, Marjane has changed little vocally but exhibits big improvement in general showmanship and styling. In some ways the "new order" enhances her act, but in bridging the change she seems to have lost some of the atmosphere and qualities of a typical chanteuse from the Paris boites. A new hairdo, more theatrical clothes and a more American-like approach to her chirping may have certain potential b.o. values, but with the field loaded with well-stacked, fashionably groomed thrushes, the changeover is perhaps questionable.

Added to her strong list of French songs, Marjane has wisely cut in several English items. Although she doesn't need them in this Gallic room, that are a must for saloons cross-country. "La Seine," "Amour" and "Mon Village" contrast nicely with "You're the One For Me" and "Dancing With You." For additional kicks, in the Piaf manner, Marjane has added three young Canadian lads to back most of her numbers with some socko vocalizing.

Tempo throughout is okay, and with Walter Eiger at the piano plus Armand Meetre's orch augmented with a violin section, Marjane sets up a show in itself and draws salvos. It's capacity biz nightly.

Remainder of layout is pleasing. The Duenos offer three trim routines that have class and Jean Rafa holds over from previous revue as emcee-comedian. His brief solo effort—impressions and song-along—are surefire. Six fairly energetic hoofers plow through their routines bravely and Armand Meetre's band does show backing.

Latin Quarter, Boston

Boston, Oct. 27.

Victor Borge, Juanita Hall, Shaner & Yousmic, Allen Martin, Arden-Fletcher Girls (8), Dave Lester Orch (9), Zarde Bros' Orch (5); \$3 minimum, \$1 cover.

The smart nonsense of Victor Borge parlayed with the neat vocalizing of Juanita "Bloody Mary" Hall adds up to just about the slickest lineup showcased at the Latin Quarter this season. Borge's TV appearances, plus the fact he hasn't played the Hub in several seasons, should result in the nifty grabbing off solid biz. From the reaction of opening-nighters, word of mouth will help plenty, for it's been a long time since ringersiders have reacted as strongly in the yock department.

For a walk-on, Borge deadpans. "For my fourth and last number I'll play an encore," and proceeds to murder "Some Enchanted Evening" with the explanation, "I

don't know it." Serves as a neat warmer. Playing "Liebestraum from Schiltz," he chats about his dinner of turkey and cranberry sauce, "which I despise," tosses disparaging asides about the song and falls off the piano bench, all with an air of complete disdain.

Stanza also includes his w.h. phonetic punctuation stint (with improvements) and chitchat, building to top drawer entertainment. The customers were solidly with him throughout.

Juanita Hall, the plump sepi thrush, scores neatly with a nifty mixture of songs which include "Anywhere I Hang My Hat," "How Deep Is the Ocean," "Deed I Do" and her trademark, "Happy Talk" a clicko. Gal has solid pipes and handles the rhythm tunes with nice feeling. Stint is short, but solid.

Openers, Shaner & Yousmic, boy and gal dancers, purvey a bit of oriental terping complete with head wagging, which garners nice response. Youngsters make neat impress with heavy oriental make-up and scanty costumes. Wind with a bit of Juve in Chinese style.

Arden-Fletcher gals intro three nifty new production numbers to vocals of Allen Martin. Dave Lester batons backgrounding neatly and splits customer terping with Zarde Bros' orch. Biz good.

Birdland, N. Y.

Ruth Brown, Herbie Fields' Orch (7), Willis Jackson Orch (7); \$2.50 minimum.

Birdland continues to grab the west side jazz trade with its steady offerings of rhythm and blues purveyors. It's built a solid rep during the past year among the hepsters who pack the room nightly. Catering, in the main, to an under-30 crowd, the room is always in high gear via the podium pyrotechnics and the aud's spirited appreciation.

Sepiant songstress Ruth Brown is current headliner with a sock of blues tunes that show off her top piping style. Gal's a big dick-seller in her meter and demonstrates here that she also can click live. Room is with her through her brief five-tune stint which carries enough wallop to keep 'em hanging around for another show.

She opens with a speedy "I'll Wait For You," then laments "Please Send My Baby Back To Me" for excellent reaction. Changes pace a bit with a slow ballad, "I Make The Same Mistake Again," which comes off nicely. "Teardrops From My Eyes," her identifying number, gets over sock. Closes with "Do You Wanna Rock Children?" a rousing item.

Herbie Fields' crew belts out a flock of five numbers that win the hep aficionados. Fields, a master of the reeds (he plays five) gets off some solid clicks on "Mr. Jump," "I Love You," "Dardanelle" and "12th Street Rag." Crew, comprised of four rhythm and two brass plus maestro, generate plenty of excitement. Their enthusiasm projects.

Willis Jackson's orch, which backs Miss Brown effectively, loses all inhibition in its instrumental set. Sparked by Jackson, the band dishes out a brand of music that goes overboard on frenzy. Jackson accomplishes his tenor saking with wild screams and mad foot-stomping in an effort to zest the music. It's much too theatrical and doesn't go with the expert musicianship he occasionally conveys.

Washington, London

London, Oct. 24.

Marion Harris, Jr., Al Tabor, Malcolm Mitchell Trio; \$3.50 minimum.

Marion Harris, Jr., has carved a niche for herself in the London cabaret scene and is playing a return date at the recently reopened Washington. Although using special material, her act rates as only one of modest values.

Chirper alternates between dramatic and comedy tunes, but most of those in latter category are in a somewhat blue and sexy vein. They win a fair measure of customer approval, nevertheless.

Doing a standard 30-minute show, bridging eight or nine numbers, Miss Harris opens pertly with "Baby Can Do Things," a lighthearted offering, but then switches style for her next number before following through with her "Story of the Bells," which reverts to the comedy pattern. Easily her best was a parody of "Wonderful, Wonderful Thing," with a sizzling topical lyric on the election and politicians.

The Al Tabor combo provide suitable backgrounding for the act as well as sharing the dance schedule with the Malcolm Mitchell Trio.

Hotel Plaza, N. Y.

(PERSIAN ROOM)

Carl Brisson, Federico Rey & Pilar Gomez; Dick LaSalle and Mark Monte orch; \$2 and \$2.50 cover.

Front-of-the-audience talents of the new Persian Room layout are obvious and socko. Carl Brisson is standard and a standout, per usual. Incidentally, he has been away from the Manhattan scene for over a season. Same goes for the Spanish dancers, Federico Rey & Pilar Gomez whose flamencos, boleros, malagueñas and gypsy terps are in the best tradition of the Latin and Basque belt of ballroomology.

Back-of-the-scenes it's a strange coincidence that both of the new turns are inordinately versatile performers. Brisson, as the former Carl Petersen, was a Danish boxing champ in his salad days, starred in European pix and legit musicals ("Merry Widow," etc.), and is perhaps the only American entertainer to be knighted by two Norse countries; in 1949 the late King of Denmark bestowed that honor on him and a short time later King Gustav of Sweden dittoed.

As regards the terp team, Federico Rey rides a highly successful alter ego as Freddy Witlop, which is his nom-de-couture when he is designing clothes and costumes for George Abbott, Lou Walters, Jane Morgan, Carmen Miranda, Marjorie Lawrence, et al. It is only fitting that Rey & Gomez's sartorial distinction should reflect the handiwork of his skillful costume designs. (In a measure, this parallels the career of Don Loper when he too terped at New York's Copacabana with Maxine Barrett before he became a Beverly Hills dress designer).

Back to the front-of-the-house perspectives, this is a highly effective combination. Opening night seemed marred only by Brisson's abrupt curtailment of routine, said to be a managerial and/or the Hilton Hotels edict. Usually a generous performer, although too good a showman ever to do "a Chinese philosopher" (On-Too-Long-Too-Long), this time he could have done at least two more numbers but seemingly was embargoed. (This may have since switched in light of the first-night presence of Conrad N. Hilton, the bossman himself, who was squirreling Rostand Russell—Mrs. Freddie Brisson, Carl's son).

Brisson packs all the requirements of a class room (and for that matter a mass-room) draw. He has masculine good looks for general appeal to both sexes; he wears his tails like he was poured into them; he is a canny song-pacer, mixing up the novelties with the ballads; he is an authoritative, warm and generally appealing "intimate" worker when he wants to; and he has a following. There is a moneyed group of Americans of Danish, Swedish and Norse extraction which follows the Great Dane around like a bobbysoxers fan club. Long since established as "the older girls' Sinatra," Brisson is also the old boys' gang-song delight. They go for that hand-mike, to yodel those Danish doggerels, like the Elks do for "Sweet Adelaide."

Otherwise Brisson still makes with the "Little White Gardenia" thematic, including gardenia hand-outs to the femmes; does a good "Song of Norway" medley, the novelty "Ring Around Rosie," two strong ballads in "With These Hands" segueing into "Angelus Ringing," then the aquavit theme-song, "Magadulo, Magadulo" (spelling not guaranteed), another pop standard, "Pink Cocktail for a Blue Lady," the new "While We Danced," and the signoff "My Best to You." He zinged 'em for a socko half hour and left 'em hungry.

Rey & Gomez, too, seemingly had their repertoire curtailed but they click all the way. The classic 18th century bolero, the flamencos and the other graceful Spanish terps, all in the best tradition, are ideal for the Persian Room aura.

Incidentally, a continuing conversation piece among Persian Room regulars is the repetitive reference to "an inverted, oversized egg-crate," referring to those corrugated walls of the redecorated interior. It's now become as cliché as the Lindy's regulars who always crack, "this is a goldmine." Judging by the recent Persian Room business and the affable maitred' Fred's reports, egg-crate or not, this Hilton hostelry is doing a little fancy ore work on its own. Kay Thompson & the Williams Bros. did a strong, consistent business and Brisson bids fare to ditto.

Per usual, Dick LaSalle's energetic Local 802ers know their stuff for the show accomp and the dancipation, and ditto for Mark Monte and his quartet of Continentals.

Grace & Nikko prime with amusing ballroom blunderings. Nikko, voicing thick "Roushian" accent, pours out patter deprecating act, for titlers. Rough and tumble "Rumba" has Nikko whipping up mits with his slinging of Grace over shoulder repeatedly. "Casa-blanca" is gagged up harum-scarum round of nonsense with Grace coaching. Sets good mood for Lee's followup rampage. Will.

Unit Reviews

Salzburg Marionettes
(LES COMPAGNONS, MONTL)
Montreal, Oct. 27.

Virtually unknown on this side of the Atlantic except to those who have attended the annual Salzburg Festival, Herman Alcher's Marlonette Theatre is currently making a three-month tour (their first of America. Present showing is confined to the eastern states and part of Canada, and with the exception of brief stays in some of the major cities in this area, the company is hopping about indiscriminately, doing a series of strenuous one-nighters till it winds up in New York at Christmas.

39 Continentals
Jesse Duran
Loren Lamm
Percinaciano M
Leroy Lang Ore
Robert Richter
Loren Lamm
Roberta Hibernia
Renee (Aste)
Marilyn (Aste)
Graham Hines
Sara Sogel Min
Bob London
James (Aste)
39 Americas Ore
Sonny Monte
Roanthe Shaw
Helen Rose
Davey
Tano & Dee
Juan Cortez Ore
Don Gail Martin
Terry Rich
Terry Shands
Dorothy Rudder
Raefel's Ore
See Isle Mote
Frances Lager
Shirley Ann
Sheilbourne M
Juan & Marilyn
Alan Kule Ore
Sherry Fronte
Loren Lamm
Leonora & Eva
Joan Cortez Ore
Baronette Monte
Vagabonds C
Vanabonds C
Mal Vardore
Tina Reyes
Madelyn Rossmo
Paul Matthey
Frank Linsale C

ICA00

Honayme & Br
Ja Barnum
Jerry Mapes
Jack Barlowe

One Crates
Boules or Bears
Marlene Pitts
Scottie Marsh
Ovita Tucker
Palmer House
Louise Huff
Barbi Lynn &
Alexander
Jody Miller
Cabots (3)
Songsmiths (3)
Tommy Wonder
Margaret Bank
Cliff Norton
Eddie O'Neal (4)

ANGELES

Circo's
Lill St Cyr
Nicholas Bros
Dick Stabile (3)

Macambo
Herb Jeffries
Harp. Berres
Latin-Alira

AS, NEVADA

Thunderbird
Carol Bruce
The Redheads
Cognay & Ayres
Johnny O'Brien
Kathryn Duffy
Imitations
Normandie Bell
Fritz Becker
Dick Pierce O
El Rancho Va
Goodman Mac
Pinky Lee
Grace & Nikko
Ted Vito Rite
Van der Meer
Open Nov.
Kathy Stone Q
El Rancho Girl
Vera
Arch Ted Vito Q

Men's Switch
and from page 1

British Dates
London, Oct. 1
Make the most of
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cooked Samuel C
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Theatre D

usually fast,
manager Alfred
here only last
Pix often
fruit dates.
gone from here
Frankfurt on
er Goldwyn biz
showed the film
McCloy, U. S.
and his staff

The Szilburg Marionette Theatre is the creation and brainchild of Anton Aicher, who started it in 1913, and has been developed in present socko form by his son Herman who took over officially in 1925. The theatre in its present form is almost entirely a family affair. Aicher's wife, Elfriede, is responsible for the costume; his two daughters Frick and Grell are designers, and all work as manipulators during performances. Three outsiders, George Stefan, Ben Spertter and Fritz Hall, also work the dolls, handle the tape recordings, which are the best ever heard in this town, and act as general stagehands for all offerings.

With one or two exceptions, all productions are based on the music of Mozart and incidents in the life of this composer. The music has been recorded by the Salzburger Mozarteum Orchestra and the singing parts are in both English and German. Speaking sides, translated by Gerald Morley, are all in English and impeccable, although there is a tendency of the voices overlapping during some sessions and the similar tones become confusing, particularly as none of the

With superb lighting and marionettes of various heights (none taller than three-foot-six) and with a stage opening of approximately 6 x 12 feet, Aicher has established the illusion of a full stage, and makes it possible for this onetime confined art to be viewed in any place up to a medium-sized theatre.

Highlights in the present marionette collection are the incidents taken from Mozart's life as a small boy. "Concert at Schoenbrunn" when he plays the spinet for Maria Theresa, Empress of Austria. A stand-out, revealing Mozart as talented, precocious child convinced of his ability and oblivious to the position of his audience. "Wolfgang and the Pork Butcher" is another supposedly true episode from his life which serves to point up some of his earlier minuets and display Alcher's infallibility in bringing together the movement of his marionettes with the recorded music.

"The Impresario," which Mozart wrote at the request of Joseph II for a special concert, offers both comedy and vocal moments that are outstanding. Primarily for the children, Alcher includes "Snow White" and "Rumpelstiltsken," but the overall programming is a clinic to claim both the kids and older for it's charm, general pacing and inherent showmanship.

Out of his collection of 700 marionettes, Alcher has brought over only a 100 for this tour, and his repertoire is made up of 11 productions. Company is being handled by Sam Scherter in Canada for Jack Adams of New York, who is managing the U.S. end of the tour.

Rhapsody On Ice
(HALLENSTADION, ZURICH)
Zurich, Oct. 22.

Tom Arnold production of 10 scenes, in two acts (21 scenes). Produced and directed by Gerald Palmer. Musical arrangements and conductor, Reginald Swinney; dance direction, Beatrice Liresey; technical director, Maurice Fournier; stage manager, Sidney Pearson; sets, Edward Delaney; costumes, Anthony Holland; Louis Curt Charles Reading. Stars: Barbara Ann Scott, Michael Kirby, Heinrich Brock; features: Jan Tors, Dora Parks, Gleen Goddard, Alma Cookson, Micheline Andrews, Joan Anderson, Patricia Chaplin, Leslie de Harilland, Ben Branchie, Arthur Woodjetts, The Klein Family, Rowellts ("The Chocolate Co."). The Dumas At Hallenstadion Zurich Oct. 10, '31

This first Continental date of Tom Arnold's London Ice show stars Canada's Barbara Ann Scott in a "tryout" prior to her U.S. opening (November) in the Arthur M. Wirtz "Hollywood Ice Revue." Set for 12 days at Hallenstadion, a 10,000-seat sports arena outside Zurich, show looks like a hit here with nearly 9,000 at press.

With such names as Miss Scott, Michael Kirby and Heinz Beck,

on the billing, supported by a cast of nearly 100, show is not quite up to expectations. There is a definite lack of speed (at least judging by the opening night) and general production values are rather modest. Thus, it seems overlong (three and one-quarter hours) and can stand trimming.

Miss Scott has only two solos plus two stints with Michael Kirsh. These do not display her full skating abilities. Furthermore, there is an overdose of clowning and vaudeville, with only six production numbers out of 21. Rest of the show is devoted to singles and burlesques.

Apart from Miss Scott, who does "Salute to St. Moritz" and the title number alone, and "Romance to Rose Marie" as well as "Oliver Dream" with Kirby, best solo stunts are delivered by Heinie Brock and Jan Tors, latter in a hilarious, "The Siamese Twins," one of the show's highlights. It's done in twin costume and mask, with skates on hands and feet, which gives the effect of two-act skating. Trick is revealed at surprise ending.

Production numbers are nice costumes, are lacking in rhythm leaning to the slow side. No changing scenery is being used in the Zurich performance, with only one huge set of ice mountains permanently dominating the open rink.

Vaude acts are all excellently topped by the Rastelli troupe in their trampoline act. They appear later as a clown crew tagged "The Chocolate Co." Despite good overall quality of this act and a few nice gags, it doesn't click the way it should, due to overlength plus the fact that it appears right before the rather unimpressive finale, by which time the crowd began to get restless due to the late hour.

by Reginald Swinney, who also directs the musical arrangements. There are surprisingly little U. S. tunes here. "Be My Love," is used for one of the Scott-Kirby numbers. Femme costumes are eye-filling, and Miss Scott looks dazzling in a lot of her costly gowns. Lighting, though not outstandingly original, is handled in okay fashion.

Audience reaction at opening was excellent, with special acclaim for Miss Scott, a favorite here since winning the championship at the St. Moritz Olympic Winter Games. Most of the crowd numbers also received a lot of

The U. S.'s Harold Steinman (roller "Skating Vanities") is Arnold associate in the Zurich date. *Memo*

Carnegie Hall

Continued from page 3:

Carlo and the touring "Peter Pan" legions, has been engaged to handle the tour and is already contacting local managers. Attraction will be on a year-round basis, playing both halls and outdoor arenas and stadiums. Troupe will have to play big halls wherever possible, because of the large operating number. Group will travel in three buses. Simon believes it will be an annual institution, with changes of repertory each season.

Simon gave two reasons why the Staid Carnegie Hall corporation going into this entertainment venture. "We need additional source of revenue to stay in business," he said frankly. "We're the only

subsidized major concert hall in the U. S. We're not municipally owned, or tax exempt, or have our own elvic orchestra for which we can set drives or raise funds. Secondly, this will be a lot of fun to do. We feel this is something the people want." The package will be on a guarantee plus percentage deal.

Closest to production the corporation has ever come before was back in 1941, when the Hall ran a lecture series on its 50th anniversary. Simon edited a book based on these lectures, which Doubleday

Simon chose a group of dancers instead of the customary vocal soloists with the orch because he wanted a visual angle to the show. Emphasis will be on the orchestra and not on soloists, he said, but the dancers will be a substantial part of the program. He feels that the novelty of the production, its auspices and calibre, will be his office. The public is getting away from single to group attractions, he believes, and is open for a new style presentation of this type. Libidins has been contacting managers only a week, but already reports bids from some unusual centres, such as university and college auditoriums.

'Andersen' Switch

Continued from page 1

has been set for world preening at the Criterion, N. Y., at Christmas. He left Monday (29) for the Coast, with a stopover in Chicago for a dinner to be given him by Marshall Field, publisher of the Sun-Times. Mrs. Goldwyn accompanied him.

Piece under the Goldwyn byline will appear in This Week mag Nov. 18 entitled "To Jenny With Love." The "Jenny" of the label is the producer's daughter-in-law, the former Jennifer Howard. Story tells of how "Want You" came to be made.

Quick British Dates
London, Oct. 30.

Aiming to make the most of the picture's timeliness, Rank organization here has booked Samuel Goldwyn's "I Want You" into the Leicester Square Theatre, Dec. 1 and on the circuit for Christmas. Action is unusually fast, since Goldwyn salesmanager Alfred W. Crown arrived here only last week with a print. Pix often wait months for circuit dates.

Crown has gone from here to Paris and Frankfurt on "Wan You" and other Goldwyn biz. In Germany, he showed the film to Gen. John G. McCloy, U. S. High Commissioner, and his staff last night (Mon.).

Stock Mgrs. Sore at Equity 'Sluff' In Beefs Over O'Brien Appearance

Stock Managers Assn. has protested to Actors Equity over the scheduled Broadway appearance of Margaret O'Brien in the new Clare Booth Luce play, "Child of the Morning." However, the union has not replied to the beef and probably won't take any action on it, it is indicated.

Squawk by the strawhat operators was in the form of a letter from John Huntington, SMA president. It was argued that, since the film actress had walked out of several contracts for barn appearances last summer, she should be compelled to reimburse the managements concerned for their resultant losses, before being permitted to take a different deal under Equity's jurisdiction. But Equity's attitude is that the actress was not a member at the time the strawhat incidents occurred, so the matter is not in its jurisdiction.

That's about as far as the situation is likely to go. The SMA apparently do nothing beyond register protest. Reports that at least one of the strawhat producers affected by the contract cancellations last summer would file suit against the kid star, could not be verified. However, most of the SMA members, including those not directly involved, are still steamed over the situation and Equity's stand on it.

Producers Got Nixed
What particularly riled the barn managers was Equity's action in forcing them to pay off on contracts with supporting actors for Miss O'Brien's scheduled appearances. The union had declined to (Continued on page 60)

Rathbone, Best to Costar In 'Jane'; Seen as Guild's 5th N.Y. Subscription Play

Basil Rathbone is set to costar with Edna Best in "Jane," S. N. Behrman's dramatization of the Somerset Maugham story. The Theatre Guild, producing the show, has scheduled rehearsals to start in mid-November, with a New York premiere in mid-January after a tryout tour. No one is set to direct.

The comedy was tried out last summer at the Westport (Conn.) County Playhouse, under the title "Foreign Language," with Miss Best as the dowdy, middle-aged widow who becomes rejuvenated after marrying a young man. Behrman is reportedly making extensive script revisions, including severe reduction of several juve parts.

Part to be played by Rathbone, said to be a prototype of Maugham, was enacted at Westport by John Hoyt (formerly Hoyt). Two other leading roles, still to be cast, were played during the tryout by Howard St. John and Brenda Forbes. The barn edition was staged by Charles Bowden.

If it gets to town in mid-January, "Jane" will probably be the Guild's fifth subscription offering of the season. The first was the current "Saint Joan." Second is the Playwrights Co. production of Maxwell Anderson's "Barefoot in Athens," opening tonight (Wed.). Third will be John Patrick's "Lo and Behold," scheduled to arrive Dec. 12, and the fourth will be "Legend of Lovers," formerly "Point of Departure," set to open Dec. 26.

Sixth on the Guild slate, following "Jane," will be "Venus Observed," Christopher Fry comedy, with Rex Harrison and Lilli Palmer starred, and Laurence Olivier repeating his original direction.

Machiavellian Drama Being Prepped for B'way

"Mandragola," dramatization by Thomas Vaughan Barron of "Then and Now," Somerset Maugham novel about Machiavelli, is being readied for Broadway production by Lawrence E. Hill and his attorney, Arnold R. Krakower. It's planned for an early spring opening.

John Carradine is in line for the leading role, with Ernest Truex and Roddy McDowall sought for principal supporting parts. No director is set, but Ben Boyar will be manager of the operation. The production is budgeted at \$60,000.

Breather Wanted

Cheryl Crawford, one of the most active producers on Broadway, is currently represented in legit by "Paint Your Wagon," which is undergoing continued revisions during an extended tryout tour, and "Rose Tattoo," which went on the road this week after a season in New York. Miss Crawford admits being weary from the progressively hectic pace of recent weeks.

"When the new show opens on Broadway," she sighed, "I don't want to do another thing for a few minutes."

'Madam' Nets 100% On Its Investment

"Call Me Madam," which recently passed the one-year mark on Broadway, has earned approximately 100% profit on its investment. As of Oct. 20 the Leland Hayward production had netted \$273,500. It had distributed \$220,500 profit and had about \$8,000 undistributed profit, plus \$20,000 cash reserve and \$25,000 in bonds and deposits. The production cost about \$275,000, of which RCA Victor supplied \$225,000 and Hayward the balance.

Under the unprecedented financial setup, the recording company gets 35% of the profits (instead of the customary 50%), while Hayward gets 32½%. Irving Berlin 10%, Ethel Merman the same, Howard Lindsay and Russel Crouse each 5%, and George Abbott the remaining 24½%.

In return for that slice of the net, Berlin gets 4% of the gross as composer-lyricist royalty (instead of his usual 5%), Lindsay and Crouse split 4% royalty as authors of the book (instead of 5%), Miss Merman gets 8% as star (instead of 10%) and Abbott gets 2% as stager (instead of 3%). Idea of the reduced royalties and the unorthodox participation in the profits was to cut the show's operating cost to the bone, so the investment could be more quickly regained.

At its current capacity-plus box-office pace of over \$52,300, "Madam" is netting about \$1,000 a week. Another unusual angle is that profits are being distributed weekly.

'PACIFIC' SET FOR AUSSIE AFTER TAIT N. Y. VISIT

Frank Tait, managing director of the J. C. Williamson Theatres legit chain in Aussie, left N. Y. by plane yesterday (Tues.) for L. A. and Frisco, on his way home to Sydney. Accompanied by Mrs. Tait, he expects to be there Saturday. Tait, who was in N. Y. about a month, completed deal to buy "South Pacific" for Australia-New Zealand, although papers are still to be signed.

"Pacific" won't be done till the middle or latter part of next year Down Under, as Williamson is producing "Kiss Me, Kate" there first. Latter musical is to have its Aussie preem in Melbourne in January.

'Tattoo' Hopes to Break Even in Month on Tour

If it does satisfactory business on tour, starting this week in Montreal, "Rose Tattoo" should earn back the balance of its investment within the next month or so. The Cheryl Crawford production earned back about \$78,000 on its 39-week (300-performance) Broadway run, ending Saturday night (27). It involved an original cost of \$93,122, including tryout loss. The venture was capitalized at \$100,000.

Backers of the Tennessee Williams play will receive another return of \$20,000 on the investment this week or next, bringing the total payment to \$60,000 thus far. In addition, there are assets of around \$30,000 in undistributed profits, cash reserve and bonds.

Eddie Foy Under Knife

Comedian Eddie Foy Jr., over the weekend underwent a serious abdominal operation at Harkness Pavilion, N. Y. Some years ago he was subject to a similar slicing. Foy was "resting comfortably" the hospital reported, after he had been under surgery several hours.

Verneuil Denies 'Love' Is Oldhat Play Revamp; Author Very Ill in Fla.

Louis Verneuil, author of "Love and Let Love," has not seen the Ginger Rogers starrer, which opened recently at the Plymouth, N. Y., to unanimous pans. Playwright is hospitalized in Florida with a heart ailment, reportedly in serious condition. He had been expected to attend the premiere of the play, but collapsed after entering the hospital for treatment.

According to his attorney Richard Jablow, the author denies statements by Miss Rogers, quoted in interviews, that "Love and Let Love" is a revamped edition of one of his old Parisian comedies. The script is an entirely new work, Verneuil claims. Jablow explains that there is no question of Verneuil's approval of Sally Benson's revisions of the piece, since the playwright has not seen the script, knows nothing of what the changes are, and is too ill to be informed of the matter.

There will be no objection of any kind by Verneuil regarding the show, the attorney asserts, since the author is under strict orders from his doctor not to concern himself with the situation.

Meanwhile, Verneuil's previous play, "Affairs of State," is currently in its 50th week of click business at the Music Box, N. Y.

BLISS AS MORISON SUB FOR 'KATE' IN LONDON

Helena Bliss, operetta singer who starred on Broadway in "Song of Norway," has been pacted to replace Patricia Morison in the London company of "Kiss Me, Kate." She leaves N. Y. Nov. 10 to take over there Dec. 10.

Her husband, John Tyers, Met baritone, is currently touring with the Met's Equity troupe of "Die Fledermaus."

Russo, Ellis Option 'Child' For B'way Production

"Child of Grace," drama by radio writer Julian Funt, has been optioned by James Russo and Michael Ellis for Broadway production, probably next season. Play is described as a one-act about a small boy and his divorced, career-woman mother in the complexities of contemporary life. The script is being revised by the author, who previously wrote "The Dancer," a failure of the 1946-47 season.

Russo and Ellis were last represented on Broadway by "Courtin' Time," a musical starring Joe E. Brown.

Smith's 'Rich Man' Set For B'way This Season

"To Marry A Rich Man," first play penned by novelist Robert Paul Smith, will be produced this season by Mary K. Frank. This will mark Miss Frank's second production attempt. She was involved last season as co-producer with Peter Cookson in "Lily Henry," but the production was cancelled during its rehearsal period, and the investors' money was returned in full.

"Rich Man," a six-character comedy, deals with the problems confronting a gal in selecting a spouse. Leland Hayward was interested in the play, but could not do it because of his overloaded production schedule. Smith, whose novels include "So It Doesn't Whistle," "The Journey," and "Because of My Love," has also been working as a radio-TV writer. His fourth novel, "The Time and the Place," will be published by Simon & Schuster in January.

Haydon Houston 'Angel'

Houston, Oct. 30.
Julie Haydon is being featured in "Angel Street," current production at the Playhouse Theatre, which opened last Wednesday night (24).

Spotty Legit B.O. Disturbs Trade; Gen'l Economic Setup Seen Factor

Cry Wolfe

Like the other male members of the cast and production staff of the incoming "Paint Your Wagon," which has a frontier Americana locale and theme, pressagent Wolfe Kaufman has grown a beard.

Sauntering into the Lambs Club N. Y. last week the paucal Joe Laurie Jr. "You look like Dishonest Abe," the latter remarked. "On second thought," he added, "you look more like a busted sofa."

'Pan' Tour Revamp Due to High Costs

Instead of going through with its scheduled tour of split-weeks and one-nighters, "Peter Pan" is being rerouted into Chicago for a return engagement over the Thanksgiving-Christmas period and will then be brought eastward for a repeat engagement in New York at Easter. String of short stands through the southwest and to the Coast have been cancelled.

Idea of the switch is to avoid the excessive costs involved in frequent moves of the heavy production. Hauling charges, stagehand bills and similar expenses involved in transporting and setting up the multiple-scene show, including the elaborate "flying" apparatus, make the quick jumps prohibitive. So producer Peter Lawrence is rescheduling the revival for engagements of at least one week and where possible, extended runs.

With Veronica Lake and Lawrence Tibbett starred, the Barrie fantasy has been grossing under \$20,000 a week, which is not enough to get by. It drew \$17,000 for a week in Baltimore, added \$19,000 the following frame in Pittsburgh and got about \$18,000 in a seven-performance split last week between Bloomington, Ind., and Louisville.

After performances last night (Tues.) and tonight (Wed.) at the Ellis Auditorium, Memphis, the show moves to the Civic, New Orleans, opening Friday night (21) and playing through Nov. 7. It plays the Fair Park Auditorium, Dallas, Nov. 10-12, and after a one-nighter Nov. 13 in Oklahoma City, plays Nov. 16-18 in Kansas City. It opens Nov. 20 at the Great Northern, Chicago, for a scheduled four-week stand.

SHUBERTS INK STRAIN AS PHILLY LOCUST MGR.

Philadelphia, Oct. 30.
Thomas Strain, known for years here to local playgoers as doorman of the Shubert, the now-defunct Lyric and more recently the Forrest, and for a number of years holding the job of superintendent of the local Shubert interests, has been made manager of the Locust Street Theatre. He took over his new position with the theatre's opening, "Barefoot in Athens," Oct. 15. Strain has been associated with Shubert houses here for over 30 years.

The lineup of managers now in effect at the houses of the Philly legit chain in addition to Strain at the Locust, has Nate Abrahams, general manager and acting manager at the Walnut when open, Harry Mulhern continuing at the Shubert, and Lawrence Shubert Lawrence at the Forrest.

Boretz 'Ivory' Making Round of Producers

"Ivory, Apes and Peacocks" is the title of a new comedy by Allen Boretz, being submitted to producers by the William Morris agency. Play is said to be a show business romance, with an actress and a director as leading characters. Title is a Biblical quote.

Boretz, who collaborated with John Murray on the click "Room Service" nearly 15 years ago, is also working on a comedy about baseball.

Current trend of legit business is worrying the trade. Uneasiness in managerial circles reflects the uneven grosses of recent weeks, not only on Broadway but in most key cities. Of particular concern is the belief that the negative conditions are part of the general economic situation.

Instead of accelerating in a consistent pattern legit attendance has been spotty for the last month or more. The fact that a similar setback occurred the last several years offers some reassurance, but managers and brokers view the current setback as more severe than those of the preceding seasons. Also, it's claimed, the mid-autumn slump is a relatively recent development as the traditional fall gross pattern was one of consistent improvement.

According to boxoffice men and ticket brokers there is a dearth of visitors in New York at the moment, and a similar situation is said to exist in Chicago, where grosses also skidded last week. One broker said that, beginning last Thursday (25), a perceptible pall spread over the Broadway legal scene, and that trade for the balance of the week was unseasonably slow.

Attendance was generally disappointing Friday night (26), perhaps partly due to the TV-radio coverage of the Louis-Merciano fight. But Saturday night (27) was reportedly slower than is customary even in August. All but the solid sellouts and "Rose Tattoo," which got a closing-week boost, felt this box-office lethargy in drops of up to \$3,000 in the week's gross. Similar conditions were observed on the road.

Trade observers seem to feel that the current boxoffice downbeat is part of the general economic setup, with the increasing inflationary price trend, slow department store sales, shaky stock market, legislated tax boosts and international uneasiness as vital factors.

'Candida' Seen Paying Off By January; Backers In For as Low as \$30 Slices

On the basis of its first three weeks' business, the Olivia de Havilland revival of "Candida" should pay off its \$24,000 production cost by early January. The Thomas Hammond production grossed \$24,100 on its first week in St. Louis, got \$14,000 the second week in a split between Kansas City and Des Moines, and added \$19,100 last week in Milwaukee. That meant a net operating profit of about \$10,000 for the three frames.

The Shaw play is capitalized at \$36,000. Among the backers are Thomas Whyte, Jr., head of a Philly little theatre group, \$10,000; Hammond himself, \$4,620; radio announcer Kenneth Banghart, \$1,800; souvenir program agent Al Grfenstone, \$1,260; novelist Marcus Goodrich, husband of Miss de Havilland, \$1,080; ad agency executive C. W. Christenberry, \$360; Robert Kotliowitz, of Pocket Books publishing house, \$480; theatrical accountant Leonard Strauss, \$180, and legit comedienne Hermine Gingold, \$60.

Since Hammond believes in encouraging numerous small investors, he set no minimum amount for any backer of the show, and there are various modest slices in the production, including one for \$30. The backers are not liable for an overall.

Brandt to Coast Next Week on 'Match' Huddles

George Brandt, whose production of "Strike a Match" is scheduled for a Broadway opening sometime in January, goes to the Coast next week to huddle with the author, screenwriter Robert Smith on casting and the selection of a director. Understood William Bendix may play one of the leads and that a femme star is sought for the other. Play.

Brandt is currently presenting the return Broadway engagement of Mae West in "Diamond Lil" and the touring editions of "Season in the Sun," with Victor Jory and Nancy Kelly, and "Black Chiffon," with Sylvia Sidney and Henry Daniell.

Legit Bits

Vivian Blaine resumes her featured role of Miss Adelaide next week in the Broadway company of "Guys and Dolls" after a film assignment in Hollywood. Martha Stewart has subbed in the part.

Yiddish star Hymie Jacobson heads a syndicate that has leased the Downtown National Theatre, N. Y., and plans to open next week with a policy of stage shows and films. Ginger Rogers told associates before the opening of "Love and Let Love" that she was determined to bring the play to Broadway in order to "break the ice" in a return to legit, in which she intends to be active henceforth. Ann Sloper is second associate with pressagent Karl Bernstein and associate Harvey Sabelson. Edmund Bayliss will stage manage "Lo and Behold." Martin Schwartz assisting Barry Hymans with press chores on "I Am a Camera."

Del Hughes, who directed the current road company of "Death of a Salesman," paid a checkup visit to the show recently in Akron. Dick Raven, production electrician for presenter Kermit Bloomgarden, accompanied him to see the show's complicated lighting setup. Mary-Elizabeth Anders is holding investor auditions of "Give and Take," an operetta by Holly Huston about life in Greenwich Village. The Hanna Theatre, Cleveland, has added two rows of seats to the rear of the orchestra. Former musical comedy dancer Vivian Cherry is holding an exhibition of photographs yesterday (Tues.) through Nov. 23 at the 44th Street Gallery, N. Y. Reginald Denchou's will pressagent the Theatre Guild production of Jean Anouilh's "Legend of Lovers" (presented in London last season as "Point of Departure"), with Dorothy McGuire and Richard Burton.

Martyn Green, formerly leading tenor-comedian of the D'Oyly Carte Opera, is set for a lead in "Jamie," the Abe Burrows-Ralph Bane-Charles O'Neal musical tried out on the Coast last spring as "Three Wishes for Jamie." Paul Gregory, presenter of the First Drama Quartet edition of "Don Juan in Hell," has optioned "Face Value," comedy by film writer Ernest Pagano, for Broadway production a year hence. George Jean Nathan, who writes a column for the Monday edition of the N. Y. Journal-American is the new critic for Theatre Arts mag. J. B. Priestley has arrived from London to negotiate for a Broadway production of his new play, "Moon Over Capricorn." Florence Reed, who succeeded Constance Collier in the cast of "Gigi" has withdrawn, with Josephine Brown taking over the part.

Robert Alda, top-featured as the hit-shot gambler, Sky Masterson, in the original company of "Guys and Dolls," has optioned a three-character farce, "The Magnificent Frauds," by Robert Gordon Dare, for Broadway production this winter in association with Jomoda Productions. Jan de Hartog, whose "Fourposter" had a click opening on Broadway last week, planned back to his home in Amsterdam a couple of days later. William Le Massena has been added to the cast of "Nina," making it a four-character comedy, as it was in the original French. "Remains to Be Seen," currently playing to capacity-plus attendance on Broadway, is earning an operating profit of about \$6,000 a week.

Gertrude Lawrence has taken a long-term lease on the Allan Dulles house in East 61st Street, N. Y., next door to the one she has occupied since last spring during the absence of its owner, an old friend. Meanwhile, she has applied to the Astor estate for permission to lend her apartment in West 54th St. to the Laurence Oliviers (Vivien Leigh) during their engagement starting Dec. 19 in the twin "Cleopatra" productions. Miss Lawrence's husband, producer Richard Aldrich, is on active duty with the Navy in Washington. Despite objections by vice-president Lee Shubert that A. L. Berman is ineligible for membership on the League of N. Y. Theatres board, the attorney, representing Irving Berlin's interest in the Music Box, N. Y., is expected to be supported by vote of the other governors.

Pressagent Arthur Cantor expects to be married after Thanksgiving. Ward Morehouse, drama columnist of the N. Y. World-Telegram & Sun, took a hard crack at Jose Ferrer for "dropping" plans to appear in a projected production of George M. Cohan's "Musical Comedy Man," for which a book has yet to be written. He also singled out Ann Sothern and Robert Cummings as giving the

"worst performances of the season" in the new "Faithfully Yours."

"Summer and Smoke," the Tennessee Williams failure of 1948-49, is being produced in England with Margaret Johnston in the Margaret Phillips role and Peter Glenville staging. John Gielgud, co-starring with Diana Wynyard in "Winter's Tale" in London, plans spring revivals of "Much Ado about Nothing," with himself, Miss Wynyard and Paul Scofield as stars, and "Richard II" with Scofield in the title part. He's currently staging "Indian Summer," new play by Peter Watling due in the West End in mid-December.

Pressagent Joe Shea, back this week after a special assignment on the road for Columbia Pictures, is dickering for a legit show. Seymour Milbert will stage manage Katharine Cornell's revival of "Constant Wife," for which Charles Strakosch will be company manager and Sol Jacobson pressagent. Actor Paul Vincent Gordon is teaching a course in acting at the American Theatre Wing. Text of "Remains to Be Seen" is due for Random House publication early in December. Irving L. Jacobs, who produced "Clutterbuck" on Broadway, has optioned "Sweet Fire," by Lee Marlon, for early-spring presentation. Lotte Lenya, for whom Maxwell Anderson wrote it, has resumed the part of Xanippe, wife of Socrates, in "Barefoot in Athens." Carol Goodner played the role briefly during the show's Philly tryout, after Miss Lenya was replaced. The lead next week in "Biggest Thief in Town" in London, where the Dalton Trumbo comedy is a current click. Thomas Mitchell created the role in the show's flop production on Broadway in 1948-49. Sara Stamm, operator of the Newport (R. I.) Casino Theatre, has opened a New York production office.

F Hugh Herbert visited Philadelphia with a double purpose last week. First he went to the Forrest, where the third company of "The Moon Is Blue" (which he authored) is running. Then he dropped down the street to the Walnut to catch "The Number," in which his daughter Diana, 21, has a bit part as the waitress.

Jean Seaman and Eleanor Harvey are handling the boxoffice at the Playhouse in Albany, N. Y. this season. Mrs. Seaman is a newcomer, although she has been off-stage pianist in several Playhouse productions. Miss Harvey, a member of the Malden Bridge, N. Y. Playhouse strawhat in 1950, has been in the Albany ticket office for several years. Edward G. (Eddie) Harkness continues as manager.

Actress Wesleyan Tilden has penned a comedy, "Crowded," which will be presented at the Skyloft Theatre, Chicago, Nov. 2-4. Irene Bordoni returns to the Chi cast of "South Pacific" after being out three weeks for minor surgery. Carl Stohn is doing a winter stock operation at the Woodstock Opera House, Woodstock, Ill., for 10 weeks starting Nov. 9. David Samples directs and Jack Cornwell does the stage designing.

Future B'way Schedule

"Dinosaur Wharf," National, Nov. 8 (in rehearsal) (strawhat tryout reviewed in VARIETY, July 25, '51).

"Paint Your Wagon," Shubert, Nov. 12 (reviewed in VARIETY, Sept. 19, '51).

"Never Say Never," unspecified theatre, Nov. 20.

"To Dorothy, a Son," unspecified theatre, Nov. 21 (London production reviewed in VARIETY, Dec. 12, '50).

"Gigi," Fulton, Nov. 24.

"I Am a Camera," unspecified theatre, week of Nov. 28.

"Grand Tour," unspecified theatre, Dec. 3.

"Nina," Royale, Dec. 5.

"Constant Wife," National, Dec. 7.

"Lo and Behold," unspecified theatre, Dec. 12.

"Point of No Return," unspecified theatre, Dec. 13 (reviewed in VARIETY this week).

"Fancy Meeting You Again," unspecified theatre, week of Dec. 17.

"Casar" - "Antony," Ziegfeld, Dec. 19.

"Legend of Lovers," unspecified theatre, Dec. 26 (London production reviewed in VARIETY, Jan. 10, '51, under title "Point of Departure").

"Jamie," Broadway, early January.

"Jane," unspecified theatre, mid-January (strawhat tryout reviewed in VARIETY, Aug. 22, '51, under title "Foreign Language").

"Verus Observed," Century, Feb. 11 (London production reviewed in VARIETY, Feb. 8, '50).

Play Out of Town

Point of No Return

New Haven, Oct. 30.

Leland Hayward production of drama in three acts by Paul Osborn, based on novel by John P. Marquand. Stars Henry Fonda, features John Cromwell, Leora Dana, Phyllis Kirk, Frank Conroy, Colin Keith-Johnston, Robert Ross, Bartlett Robinson, Phil Arthur. Staged by H. C. Potter; sets, Jo Mielziner; costumes, Mainbocher. At Shubert, New Haven, Oct. 29, 8:45 top.

First Topper David Roberts
Nancy Gray Leora Dana
Bill Gray Keith Russell
Charles Gray Henry Fonda
John Gray John Cromwell
Ethan Gray Frances Bavier
Joe James Jolley
First Teller Madeline King
Miss Marble Katherine Hynes
Miss Ingle Stanley Tackey
First Clerk Heywood Hale Brown
Second Teller Pitt Herbert
Anthony Burton Frank Conroy
Roger Blackwell Bartlett Robinson
Malcum Bryant Robert Ross
Conductor James MacDonald
Jackie Mason Phil Arthur
James Lovell Phyllis Kirk
Laurence Lovell Colin Keith-Johnston
Tailor Harry Selby
Mrs. Burton Madeline Clive
Naid Harriet Selby

A combination of many top talents is involved in the production of "Point of No Return." It's based on the work of an A-1 novelist, dramatized by a first-rate playwright, staged by an experienced director, acted by a stellar cast, designed by experts in settings and costumes, and produced by a leader in the field. All this should add up to something sensational. The net result, however, does not reach that peak.

Play is absorbing and generally entertaining, but in the comfortable success rather than the smash hit category. Perhaps this reaction is due to the fact that the play moves along on a not too markedly fluctuating plane, there being no starkly dramatic moments that might tend to lift an audience out of its seats.

Story strikes the almost universal theme of retrospect concerning the youthful sweetheart that practically every spouse "might have married," playing on the substantial response drawn from this facet. Script points up the reactions of Charles Gray, comfortably married banker, who is sent on a mission back to the home town he had left 20 years before, where he encounters ghosts of an earlier broken romance.

Gray's realization that the termination of the romance and his subsequent marriage to another woman was the best thing that could have happened to him, is one of the highlights of the story. There is much sage dialog scattered through this script, and a wide variety of interesting characterizations punctuate the production. Henry Fonda gives expert treatment to the role of Gray. His understanding of the character finds its way across the footlights to noteworthy response.

Playing Gray's father, John Cromwell is excellently cast and makes his scenes standouts. Leora Dana gives a wealth of sympathy to the role of Gray's wife, and Frank Conroy is impressive as a bank president. Colin Keith-Johnston is appropriately stern as the parent who breaks up Gray's early romance, and Phyllis Kirk is efficiently sentimental as the object of that romance.

Bartlett Robinson does well as a semi-convincing opponent for Gray's hoped-for bank promotion. Phil Arthur puts a world of personality into a minor role as a hometown friend, and Robert Ross scores a solid click as a flip anthropologist. Balance of sizeable cast reflects polish of the toppers.

Done in seven scenes the continuity has been maintained smoothly by utilizing portal phone conversations, newspaper headline film slides, and a traveling scrim to segue from one scene to another. A bank interior is outstanding craftsmanship. Costumes, both period and modern, have a quality stamp to them. Staging evidences thorough preparation.

Legit Follow-Up

The Autumn Garden (PLAYHOUSE, WIL.)

Wilmington, Oct. 26.

Lillian Hellman's drama opened its road tour here, leaving local critics and theatregoers divided over its merit—or lack of it. Fredric March and Florence Eldridge provide marquee lure and generally it's a topnotch cast. Producer Kermit Bloomgarden has provided a classy physical background and Harold Clurman's staging has that old magic.

While there are brilliant individual scenes, the sum total is not so impressive. One fault is that it's practically impossible to work up any sympathy for the summer

Inside Stuff—Legit

Apropos of an Oscar Hammerstein, 2d, comment that high taxes are stimulating for creative persons, the N. Y. Daily News editorially cracked on Monday (29) that "artists, actors, playwrights, play producers and other entertainers should keep their mouths firmly buttoned up concerning economics and politics, because in 99 cases out of 100 they know nothing and can learn next to nothing about such things."

The daily took off on Hammerstein's recent observation to its own Broadway columnist, Ed Sullivan, that chubby bankrolls are likely to induce creative people to quit creating.

Backers of "A Month of Sundays," Carly Wharton's forthcoming musical production, include theatre manager Morton Gottlieb, \$300, television writer Max Wilk, \$300; CBS research executive Oscar Katz, TV actor Jackie Kell, New Yorker mag writer Janet G. Long, producer Clinton Wilder, \$750 each; Hilda Kook, wife of lighting technician Eddie Kook, producer George Nichols, 3d, Betty Shevelove, wife of the show's adaptor, \$1,500 each; souvenir program agent Arthur Klar, \$2,000; theatre management executive Louis A. Lotito, \$9,000, and Mrs. Wharton, \$9,000.

The venture is capitalized at \$150,000, with provision for 20% overcall.

Danny Daniels, dancer, who recently appeared on Broadway in "Kiss Me, Kate" and other musicals, has invented a mechanical toy, Tiny the Ballerina, which is being sold nationally in department and toy stores, newsstands, etc. He gets a royalty from the 79¢ purchase price. Item is made and marketed by a manufacturer to whom he took the idea. Toy includes a ballerina and her partner, the former twirling as the latter holds her in regular dance position. Since the closing of "Kate" Daniels has been appearing in television and doing teaching.

guests at the down-at-heels southern mansion. Miss Hellman evidently set out to make one dislike her characters and succeeds too well. The zip and dramatic power of her earlier plays is missing here.

March and Miss Eldridge repeat the roles they played in the New York production and get across effectively. Laura Pierpont, as the acid-tongued but wise grand dame, is standout in the supporting cast. Likewise, Theodore Newton, Calvin Thomas and Dickie Moore are superior to their material, and there are nice contrasts in the playing of Margaret Barker, Muriel Williams, Emily Lawrence and Loretta Daye. In fact, everything's on the credit side—except the script.

Klep.

Play on Broadway

The Fourposter

Playwrights Co. presentation of Jose Ferrer production of comedy-drama in three acts (six scenes) by Jan de Hartog. Stars Jessica Tandy, Hume Cronyn. Staged by Ferrer, setting, costumes, Lucinda Ballard. At First National, N. Y., Oct. 24, '51; 8:45 top (86 opening).

When "The Fourposter" was produced in London last year with Michael Denison and Dulcie Gray in the two parts, VARIETY rated it a mild play dependent on the stars' boxoffice draw. When it was tried out on the strawhat circuit last summer with Jessica Tandy and husband Hume Cronyn, it seemed thin but amusing, and provided necessary revisions could be made, moderately promising for Broadway. That promise has now been admirably fulfilled.

If, as generally believed in the trade, two-character plays tend to be tough boxoffice, "Fourposter" seems likely to kazo tradition. It is a light, but amusing and occasionally touching yarn that keeps improving in both interest and depth as it goes along. And although the Cronyns lack the sort of marquee draw that Rex Harrison and Lilli Palmer who are to star in Stanley Kramer's film version would add, they are skillful, ingratiating players who give the piece plausibility and substance. So they not only make "Fourposter" a hit, but may be established as an acting team in the process.

As it was originally in London and again in the barn theatres, the Jan de Hartog play is still essentially a humorous account of the durable marriage of two spirited and very human people. Plotwise, the only important change in the yarn is in the drastically revised final scene, in which a cheerful comedy note replaces the former lugubrious, incongruous fantasy. The time element has been altered a bit, moving back the opening from 1902 to 1890, and the story condensed from 48 to 35 years. But it still starts with the groom carrying his bride across the threshold of their bedroom on their wedding night and, with the fourposter occupying a prominent place in the single setting, covers the key episodes in their life together.

Unlike most small-cast, one-set plays, "Fourposter" doesn't beg for more plot and never seems to be straining to get outside the walls of the bedroom or drag in additional characters. In fact, none of the off stage characters is too important and no vital action occurs off stage. In that sense it is a skill-

fully focused yarn about compelling and winning people.

In this not-too-profound tale the author is obviously appealing primarily to married people. That's a sizable audience, and if he hasn't succeeded completely, the near-miss should be good for a substantial run on Broadway and the road (unless release of the film edition interferes), with hefty profits for everyone concerned. In any case, "Fourposter" provides pleasantly diverting theatre in a season thus far notably light on that commodity.

In any small-cast production the playing is all-important, and in this instance the Cronyns are persuasive and likable. Like the script itself, their performances stress the humor rather than the drama of the piece, keeping resolutely away from hokum sentiment, but without lapsing into slapstick. Having played the parts all summer and on the tuneup tour (besides being married in private life) their portrayals are perceptive and admirably integrated.

Cronyn, with the slightly larger role, gives a vigorous and nicely varied performance, including one quietly eloquent scene of intent listening. Miss Tandy, besides being visually stunning, gives a glowing and expertly shaded performance, combining wifely understanding with subtle humor and rarely letting her voice get into upper register.

Jose Ferrer, who took over the staging near the end of the barn engagements, has enormously strengthened the show, providing it with resourceful, added pieces of business, smoother pacing and a dynamic overall concept. Syrjala's single setting, with the double bed providing the unchanging note in the couple's varying fortunes, is atmospherically helpful and Lucinda Ballard's costumes supply a vividly convincing touch. Hobe.

Off-B'way Show

Amphitryon 38 (LENOX HILL, N. Y.)

Although the acting is on a generally high level, Jean Giraudoux's "Amphitryon 38" emerges as a broad farce instead of a subtle satire in Equity Library Theatre's first production of its season at the Lenox Hill Playhouse, N. Y. This misinterpretation of the play is due partly to S. N. Behrman's 1937, pre-Valency adaptation, but mostly it is due to Brace Conning's direction.

With perpetual motion as the keynote, the actors are directed in uninspired cavorting and capering so that the subtlety and wit of the dialog are lost.

Ralph Clanton brings gusto and humor to the part of Jupiter, the king of the gods who is invincible against everything except the will of a woman. As Alcmena, Wynne Gibson overplays the heroine whose disarming surface conceals determination.

Charles Grunwald demonstrates ability as the stalwart Amphitryon. Gerry Jedd, a Barter Theatre product, brings too many mannerisms to the role of Leda, but also brings it sparkle and spontaneity. As Sosie the servant, David Hooks displays sly humor, but Paul H. A. Menard misinterprets the warrior and throws away one of Giraudoux's most trenchant comments on war. Oliver Cliff plays Mercury like a liprechan, instead of the dry-witted cynic the author created.

Vene.

Shift of 'Dolls' Into Downtown Detroit Ires Cass-Shubert Mgmt.

Detroit, Oct. 30.

The Downtown Theatre, closed six months ago by the Balaban Bros. as a first-run house, will reopen Dec. 10 as a legit, featuring musicals. The wording of the announcement provoked an uproar from spokesmen for the two established legit houses here, the Cass and the Shubert, who termed the announcement "asinine" and "a complete understatement."

The 2,000-seat theatre, owned for several years by the Wagner family of Detroit, who also own the adjoining Briggs Hotel, will be operated by Wagner Enterprises, composed by Benjamin Wagner and his sons, Maurice and Sidney. Wagner Enterprises bought the lease for an undisclosed sum from Howard Hughes.

The first presentation will be a four-week run of "Guys and Dolls," beginning Dec. 10, with a cast headed by Allan Jones and Barbara Britton.

"We're new to show biz, but we don't think that will prevent us from giving Detroit the best there is in entertainment," Benjamin Wagner said in the announcement of the opening. "We feel Detroit is ripe for a musical house and that the public will support it. We purposely delayed opening until the right kind of show came along. 'Guys and Dolls' is the show. We're not affiliated with any theatre chain and we anticipate competition and some pressure."

Pressure Denied

It was that last statement that angered Cass and Shubert spokesmen. They claimed that if there was to have been any "pressure," it would have been applied in an attempt to stop the Wagners' plans. No pressure has been applied or will be applied, they said.

"Where's he going to get the shows to keep open most of the season?" the Shubert spokesman asked. Last year, and so far this year, the Shubert has been closed for lack of shows, more than it has been open. The Cass has also been forced to turn out the lights periodically for lack of plays.

The Cass spokesman said: "The whole thing is unfair but there isn't much we can do about it. It's the fault of the producers. They all want auditoriums nowadays in which to present their shows. Claim they can't make money in the smaller houses (the Cass is a 1,452-seater) and need places with a large number of seats."

(Continued on page 60)

DOUBLE PREEM SET FOR PLAYWRIGHT ANDERSON

Maxwell Anderson is one of the few playwrights who'll have two efforts on exhibit the same night. His "Winter" will be done on the Celanese Theatre, over ABC-TV, while his legit show, "Barefoot in Athens," will be unveiled at the Martin Beck Theatre, the same evening, tonight (Wed.).

He'll probably pick up a kinescope of the video show to see how it made out.

Keener Lecture Interest In Vandy's 'New Europe'

Chicago, Oct. 30.

The 34 Redpath Chautauqua bookers in convention here last week told Cornelius Vanderbilt, Jr., that hinterland America, particularly the smaller towns, are more interested in "The New Europe" and he is only shirt-tailing his films on "The New Spain" into the more extensive survey of the Marshall Plan countries. Also, that the hinterland likes its shows longer, so his "New Europe" (German, Italy, France) color films, which he personally shot this summer, will constitute a two-hour show, with a 15-minute intermission in addition to a half-hour Q. and A. session.

Canada, for the first time since Vanderbilt started his annual lecture tours pre-World I, has booked him for 12 days starting in Winnipeg, in January, and working east. Redpath has him set for 176 bookings thus far. His peak dates were last season with 217 stands. This year, as last, he oftentimes does two different towns per day.

SRO Looms for Hartford Legit Bow With 'Nina'

Hartford, Oct. 30.

Scheduled for a formal get-away Thursday (1), the New Parsons Theatre unofficially tees off its activities tomorrow (Wed.) with a paid dress rehearsal of "Nina." With only a few seats available for the rehearsal and the Saturday matinee, the house is hanging out the SRO sign, and will wind up the week with an anticipated gross of \$14,000 for the opening week of five shows.

Several top legit names are due for the opening, including Alfred Lunt and Lynn Fontaine, Tallulah Bankhead, Alfred Drake, Walter Abel, the Lawrence Langners and Theresa Helburn.

"Lo and Behold," under the Theatre Guild banner, opens at the house for a four-performance stand, starting Thursday, Nov. 15. Leo G. Carroll will have one of the leads, with direction by Burgess Meredith.

R&H 'Nights,' in 1st Season As Straight Concert Event, Proving Sock Attraction

In its first season as a regular concert event, the "Rodgers & Hammerstein Nights" is a sock attraction, according to b.o. reports. Organized this year as a complete unit, with soloists personally picked by R&H, troupe of about 52, including its own orchestra and chorus, has been set for a 10-week sked of between 60 and 70 dates by the James A. Davidson Mgt. Hot reaction thus far is occasioning repeat dates for next season, with Davidson already booking for a longer followup trek.

There have been several Rodgers & Hammerstein "nights" at outdoor stadia the past couple of summers, with local orchs and pickup soloists putting on a concert of R&H selections. Davidson outfit, however, is a special unit organized for a full season tour, doing excerpts from R&H musicals, with two changes of costumes involved nightly.

Crane Calder is conductor of the group, with George Brown, vet concert manager formerly with Columbia Artists Mgt., as company manager. Unit is being sold at a \$2,300 fee, or at minimum plus percentage, depending on size of the auditorium. One night last week, unit's take on the percentage deal was \$4,900. Four soloists with the troupe are Andrew Gaiety, Earl William, Leigh Allen and Carol Jones. Troupe travels by bus.

Feast-and-Famine Stage Diet Is Puzzle to Mpls.

Minneapolis, Oct. 30.

"It never rains but that it pours" seems to apply to stage shows, as far as this town is concerned. They're comparatively few and far between, but when they do come it's usually in bunches like bananas.

Fredric March and Florence Eldridge, in "The Autumn Garden," and "Guys and Dolls" are due at the Lyceum in late November, with Martin & Lewis heading a Radio City flesh array and Blackstone, the magician, doing similarly for the RKO-Orpheum, at the same time.

What makes the bunching of such bookings seem all the more ironical is the fact that in the case of Radio City and the RKO-Orpheum, it'll be their first stage shows in about six months and in more than a year, respectively. vaude-film layouts having been infrequent here the past 12 months.

Toledo's First Show

Toledo, Oct. 30.

"Death of a Salesman" has been booked for the Town Hall, city's only legit house, for five shows, including a Wednesday matinee, Nov. 18-21.

This will be the first time this season that the Town Hall, a Shubert-operated house, will be opened.

Harrisburg Playhouse Comes Out of Stable

Harrisburg, Oct. 30.

After producing its shows in a converted stable for 30 years, the Harrisburg Community Theatre is about to open its own playhouse. New building, completed at a cost of \$125,000, prems Saturday night 31 with a production of "Harvey."

Carl Gedus is staging the Mary Chase comedy.

Windfalls Soothe Met 710G Deficit

With two windfalls in their lap for the beginning of the new '51-'52 season—about \$750,000 collected from the public by the Metropolitan Opera Fund, and another approximate \$550,000 expected via exemption from the Federal admissions tax—the Met is sitting pretty for the approaching season.

Although during the past season ('50-'51), the Met ran up the biggest deficit in its 67-year-history and may run behind in operational cost this year to almost \$600,000, the organization, as result of the two boosts mentioned above, may come down to a "manageable" deficit. The Met hasn't broken even in five years, or since the \$11,808 profit mark for 1946-47.

Association's '50-'51 statement, issued last week, had its grim side. Operating loss, before contributions, was \$710,559.59, a whopping jump of \$228,230.27 from the previous season's record overall deficit of \$482,329.32. Contributions pulled the deficit down to \$462,491.49 for '50-'51 (and the previous year's down to \$430,502.84), but the 462G net is still the greatest operating deficit in Met annals.

With four productions to be restaged in '51-'52, the Met is seen as running behind for another big deficit, to almost \$600G. But the saving of approximately \$550G in the rebated 20% Federal tax, which the Met will now keep for itself, will keep operations near the black mark on the ledger.

Last season's whopping 462G net deficit is explained by several new factors in the Met situation—\$130,000 in unemployment insurance, social-security taxes and provisions for severance allowance, and four new productions costing \$200,000. Deficit the season before ('49-'50) was 430G; in 1948-49 it was \$172,353, and in 1947-48, it ran to \$233,357.

Total income for '50-'51 was \$3,312,755.39—a gain over the \$3,001,095.89 of the year before. But expenses last season were \$2,878,837.90, as against \$2,517,104.41 of the year previous. Ticket sales were up last year to \$2,126,899.18 from the previous season's \$1,765,310.25.

Statement also revealed other interesting figures. Balance sheet showed an advance of \$50,000 from Columbia Records, "repayable only out of profits from the 'Fledermaus' tour." Broadcasting last season brought in a net of \$170,500 (\$268,457.13, less \$97,957.13 for reimbursement of expenses). Salaries and wages ran as follows:

Singers, conductors, stage directors	\$742,958.14
Orchestra	566,484.95
Chorus	326,037.90
Ballet	87,299.55
Stage depts.	595,150.89
Wardrobe & scenic	108,746.05
Building operations	256,339.01
Executive, clerical	195,821.41
	\$2,878,837.90

Memphis Prepping New Arena Theatre for Stock

Memphis, Oct. 30.

Memphis will soon start constructing its new Arena Theatre, with 14G in the till from local businessmen. Sam McCulloch, Memphis playwright, Dick Potter and Tom Fitzsimmons, New York theatre directors, head up the local theatrical group.

Group expects to book shows for 30-week seasons, augmented with several Hollywood and New York stage stars, being featured weekly. The first show is penciled in for early in April, when the Arena Theatre is expected to be completed. Potter is also a staffer on WMPS, Memphis' ABC affiliate.

B'way Taking on French Accent; 3 Plays on Moulin Rouge Prepped

Hartman, Columbus, Gets 1st Cornell Preem in 'Wife'

Columbus, Oct. 30.

The Hartman, city's lone legit house, is preparing for the Nov. 12 advent of Katharine Cornell's "The Constant Wife," which goes into final rehearsals here preparatory to its opening night pre-New York tour on Nov. 14. This marks the fourth time the Hartman has played host to a Cornell production in its warmup stage, but the first Cornell premiere at the house. "No Time for Comedy," "The Doctor's Dilemma" and "Rose Burke" all played here prior to their Broadway bow.

In addition to the cast, which includes Miss Cornell, Brian Aherne, Grace George, John Emery, Gertrude Musgrave, Nan Martin and Eva Leonard-Baynton, director Guthrie McClintic and Gertrude Macy, Miss Cornell's manager, will also be here, of course, and Donald Oenslager, the scene-designer, will make his first trip to the Hartman to set and light the show.

Wear Formal to Give Legit 'Illusion,' Says Rathbone; Raps Advertisers on TV

Des Moines, Oct. 30.

Basil Rathbone, who headlined entertainment for more than 500 wives attending the Iowa Bankers Assn. convention here this week, told them to be sure to wear evening dresses to the theatre, opera and ballet and to insist that their husbands wear tails or dinner jackets, in order to inspire the artists toward "illusion" that "is so important to the theatre."

Rathbone also took advantage of the opportunity to dissect television for his audience, with an eye to returning the theatre and the arts to the people. Advertisers who buy time, he contended, do not necessarily know what the people want in entertainment. Emphasizing that television can become the most dynamic influence we know, he said, "We must be aware that this medium of television is not yours or mine. It belongs to whomever can afford to buy time and has something he wants us to buy."

Rathbone said he was hopeful that such major advertisers as United States Steel and the rubber companies would sit down with theatre people to discuss mutual problems. "We can prove we have something to sell that the public loves—but the advertisers tell us what you like," he added that the fellow who wants you to buy a certain breakfast food does not believe the public has good taste in entertainment and doesn't know what it wants. He doesn't believe that theatre people know what the public is interested in.

Rathbone had previously pointed out that with the advent of radio, entertainment moved away from the people and into the hands of the advertiser. He charged that if television ever is to accomplish anything as a member of the arts it must be in the hands of the artists and technicians who know what art is. That's difficult, he conceded, because actors, producers, directors and writers have to live, and they cannot make a combined stand for artistic standards "because some will not stand with them and can be bought."

He said, "the theatre is deeply wounded at this time and many of its people can neither live or even exist there, and there is only one place to go if you want to pay the rent and live—that is television." He insists he has no quarrel with advertisers or their products, but crusades for high standards when business has chosen to advertise the art of the theatre.

Yale Drama Tryout

New Haven, Oct. 30.

First major production of the Yale Drama Dept. is being offered this week, played before an invited audience Oct. 31-Nov. 3.

It's "The Bridge and the Bumblebee," an original by drama student Joe A. Greenhoe, directed by associate professor Frank A. McMullen.

Broadway is apparently acquiring a French accent. Not only are various plays of French origin on the boards or in preparation, but others of French locale or theme are in the works. There's apparently a special trend of shows about the Moulin Rouge, the Parisian theatre-cafe. At least three of these are being readied.

The Moulin Rouge lineup is varied including a musical, a straight-play and a one-woman show. The play, being adapted by Pierre La Mur from his own novel, "Moulin Rouge," centers about the life of the artist, Toulouse-Lautrec. Jose Ferrer, who staged last week's opening, "Fourposter," will partner with La Mur in the production, and will handle the direction. Hume Cronyn is figured a natural for the male lead, but the apparent click of "Fourposter," in which he's costarred with Jessica Tandy (Mrs. Cronyn), presumably means he'll be unavailable indefinitely.

A potential wrinkle in the La Mur-Ferrer plans is a claim, possibly involving legal action or perhaps an arbitration under Dramatists Guild auspices, due to a dramatization of the novel by Edward Chodorov. Under an agreement with La Mur, the playwright prepared a treatment of the novel, but it was not accepted. La Mur has since been working on his own dramatization, with Ferrer now making suggestions, and Chodorov planning some steps.

Skinner Self-Starrer

The musical, for which F. Hugh Herbert is reportedly being sought to write the story and Cole Porter mentioned as possible composer-lyricist, has nothing to do with the La Mur novel, but is a completely original project which will have a Parisian locale and theme more or less contemporaneous with that of the book. Cy Feuer and Ernest H. Martin, producers of "Where's Charley?" and "Guys and Dolls," are preparing the show, for which Michael Kidd, choreographer of the latter show, will probably design the dances. No title is set.

The solo-show on a fairly similar subject is "Montmartre of the '90s," being written by Cornelia Otis Skinner as a self-starring vehicle. It will have songs by Kay Swift, and Miss Skinner will sing and dance in the show, portraying the Parisian star of the period, Mistinguett, among others. This offering will probably make use of the Toulouse-Lautrec drawings and

(Continued on page 60)

3 CALHERN PIX STINTS NIX 'KING LEAR' TOUR

Tour of the Louis Calhern revival of "King Lear" has been cancelled. The star has notified producers Robert L. Joseph and Alexander H. Cohen that Metro-Goldwyn-Mayer, to whom he is under contract, has set three new picture assignments for him, thus killing any legit activities for the balance of the season. Since plans for the "Lear" tour hinged on Calhern repeating his title performance, the project is now cold.

When the Shakespeare tragedy was revived on Broadway last season, both Calhern and the production drew generally favorable notices (with some dissents), but failed to do sufficient business and folded after 48 performances at a loss of about \$65,000.

Coburn One-Man Show Set for Schenectady

Schenectady, Oct. 30.

Charles Coburn, who founded and operated the Mohawk Drama Festival on Union College campus before World War II, will return to Schenectady Feb. 20 for "An Evening With Charles Coburn" at the Erie Theatre. Guy A. Graves, city manager for the Fabian circuit, announced the booking.

The program will include characterizations, recitations and reminiscences, the first named being from films in which the veteran actor has appeared during the past decade. He set up the Drama Festival, along the lines of Stratford-on-Avon, in England, with his late wife and the late Dr. Dixon Ryan Fox, chancellor of Union.

Julie WILSON



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Chi B.O. Slumps; 'Wedding' \$15,000, 'Blondes' \$45,700, 'Pacific' \$47,100

Chicago legit went into a b.o. decline last week. Heavy convention traffic aided considerably, with the American Trucking Assn. buying blocks of seats, but mail orders are helping most attractions. Both musicals, "South Pacific" and "Gentlemen Prefer Blondes," still get sock business, and "Moon is Blue" is outpacing its Broadway sister. "Member of the Wedding" is off a bit, with two more weeks to go. Ballet Russe De Monte Carlo also did extremely well.

While "I Am Camera" bowed out of its skedded premiere at the Great Northern, "Peter Pan" comes in Nov. 20 to take its place. "Happy Time," which comes in to the Blackstone Nov. 20, has an excellent advance. "Autumn Garden," due at the Erlanger Nov. 12, also looks bright. With all theatres booked far ahead, at this point, Chicago may have a house shortage for the first time in months.

Estimates for Last Week
Ballet Russe de Monte Carlo, Opera House (2d wk) (\$3.71; \$3,800). Took in fancy \$104,000 for 18 days, with window sales increasing right along. Closed tonight Tues.).

"Gentlemen Prefer Blondes," Palace (6th wk) (\$5; 2,200). Almost jam packed with truckers, but down a bit to \$45,700.

"Member of the Wedding" Erlanger (6th wk) (\$3.80; 1,334). Slid to under \$15,000, with two weeks to go.

"Moon is Blue," Harris (26th wk) (\$4.20; 1,000). Rounding out half-year mark with a resounding \$21,700.

"South Pacific," Shubert (50th wk) (\$5; 2,100). Near the year mark, with some letdown; \$47,100.

'Noon' \$21,300, Hub; 'Wagon' \$39,700

Boston, Oct. 30. While the Hub has but two legit current, four newcomers are skedded for unveiling within the next week. "To Dorothy a Son" relights the Wilbur tomorrow (31), and something new in openings is set for the Plymouth, when "Never Say Never" bows in Saturday evening (3). "Nina" preems at the Shubert next Monday (3) and "Point of No Return" bows in to the Colonial Tuesday (6).

Currently "Paint Your Wagon" winds its fourth week at the Shubert with apparent trappings of a smash, and "Darkness at Noon," the Edward G. Robinson starer, in its second frame at the Colonial, looks to equal or better the first staunch week.

Estimates for Last Week
"Darkness at Noon," (Colonial) (1st wk) (\$4.20-1,500). Grabbed a fair \$21,300 for first week with second shaping about the same.
"Paint Your Wagon," (Shubert) (3rd wk) (\$4.80; 1,700). Capacity reported with smash \$39,700. One notice in the dailies announcing an extra week holdover resulted in a deluge of ducat seekers, with box-office taking in \$21,000 on the day tickets went on sale.

'Candida' Okay \$19,100 For Seven in Milwaukee

Milwaukee, Oct. 30. Legit season got under way last week here with a six-day run of Shaw's "Candida" at the Davidson. Play racked up a good week, with seven performances grossing \$19,100 at a \$3.60 top.

'Garden' \$4,900 in Three In Wilmington Tour Bow

Wilmington, Oct. 30. Lillian Hellman's "Autumn Garden" opened its road tour at the Playhouse Oct. 26-27, drawing a fair \$4,900 in three performances. Local critics seemed baffled by the drama but had high praise for co-stars Fredric March and Florence Eldridge, and the supporting cast.

Robin Hood Theatre Co., directed by Windsor Lewis, takes over the Playhouse entire month of November for stock productions at popular prices. Lewis' company had a successful summer season at nearby Arden. "Charley's Aunt" opens Nov. 7, followed by "Over 21," "Detective Story" and "George Washington Slept Here" on a weekly basis.

'Chiffon' Black \$8,500 In Week at Pittsburgh

Pittsburgh, Oct. 30.

Second legit show of the season at the Nixon wasn't so hot either "Black Chiffon," with Sylvia Sidney, Henry Daniell and Alan Marshall, did only \$8,500, despite a nice sendoff from the press generally and good word-of-mouth.

Playing at \$3.90 top, "Black Chiffon" never got started and showed only a little activity at the window toward the end of the week. Legit so far here is only reflecting, however, downgrade in other luxury entertainments, like symphony, concerts, etc. Some improvement is currently expected with "Autumn Garden," which opened last night (Mon.) to an advance sale of around \$10,000, including more than half that in subscriptions.

'Salesman' Slow \$9,500, As Cleve. Season Bows; Hanna Skeds 12 Shows

Cleveland, Oct. 30.

"Death of a Salesman" got the Hanna's legit season off to a very sombre and sluggish start last week. Kermit Bloomgarden's new road company with two comparative unknowns in leads pulled only \$9,500 at a \$3.10 top, suffering from the fact that the original New York cast played two excellent weeks here last year.

It was the latest seasonal opening in a dozen years for the Hanna, which spent a wad of coin remodeling the auditorium. By ripping out the rear steeple wall and moving up two rows, manager, Milton Krantz, squeezed 80 new seats into the theatre. Former seating capacity was 1,435; now it's 1,515, enabling it to hike grosses on sellout musicals.

So far Krantz has about 12 New York shows contracted or tentatively lined up, with "Season in the Sun" inked for Nov. 12 following two weeks of darkness. "Oklahoma" is due Nov. 19; "Darkness at Noon" Nov. 26, and "Black Chiffon" Dec. 10. Theatre's own ticket subscription plan looks around 15% better than last year, reports the manager, who says he now has approximately 2,000 subscribers enrolled.

Ballet Theatre \$22,800 In 6 One-Nite Stands

Ballet Theatre, in a series of six one-night stands last week, racked up a good \$22,800 on the skin. One of the dates was actually the last day of a three-day New Orleans stand, other being single performances in Dallas, Fort Worth, Midland, Tex., El Paso and Tucson. The El Paso and Midland dates were guarantees, Tucson engagement went SRO.

Troupe opened in Los Angeles Monday night (29), at the Billmore, for two weeks, with two weeks to follow at the Curran, San Francisco.

'Tobacco Road' 4G In Balto Arena Setup

Baltimore, Oct. 30.

Season of theatre-in-the-round operated by Don Swann at the Sheraton Belvedere Hotel offered John Garradine, in "Tobacco Road," last week and reached a good \$4,000 total for the week. Claire Luce and Richard Ney, in "Camille," are current. Ford's will relight Nov. 5, for a return date of "Kiss Me, Kate," which rang up a robust figure last season and has an extra healthy advance, indicating equally bullish doings for the repeat.

"Don Juan in Hell," one-nighting at the Lyric, last night (Mon.) under auspices of Johns Hopkins U. Playshop, sold out its 2,400 seats at a \$4.80 top.

'Kate' \$25,000, D.C.

Washington, Oct. 30.

"Kiss Me, Kate" did a neat \$25,000 for its initial week at the Gayety Theatre last week here and early business indicates that the second stanza will do as well. House is scaled to a \$4.80 top.

'ROBERTS' \$22,900, DET.; 'HAPPY TIME' FAIR 16G

Detroit, Oct. 30.

"Mister Roberts" grossed a good \$22,900 in a week at the Shubert. The star, Tod Andrews, carried on despite a bruised face received in a taxicab accident in midweek.

"Happy Time" did a fair \$16,000 in its first week at the Cass, where Theatre Guild subscription held the take down. Play remains for another week.

Current production at the Shubert is "Death of a Salesman," in for a week.

'Banana' \$43,000, 'Moon' 13½G, Philly

Philadelphia, Oct. 30.

With the departure Saturday (27) of "Top Banana," after three terrific weeks at the Shubert, which followed an equally good three-week break-in in Boston, Philly seems definitely set to be without musical comedy fare of any kind until mid-December. The Shubert, in fact, will be dark for three or four weeks and its only booking in November is the Mask & Wig Club's annual show at Thanksgiving. The new tune version of "Excursion" is a December booking. Ironical angle is that all six of the Shubert's six weeks so far three of "Paint Your Wagon" and three of "Banana" have been flitting with capacity figures, topped by "Banana's" booming \$43,000 in its final stanza.

Estimates for Last Week
"Banana" in Athens," Locust (2d wk) (\$3.90; 1,580). Playwrights' production of Maxwell Anderson play made a very nice gain in second and last week of tryout, to hit \$18,900. "Black Chiffon" current, winding up a brief tour here Nov. 10.

"Top Banana," Shubert (3d wk) (\$5.20; 1,870). Zoomed to \$43,000, top figure of three weeks' stay. House has nothing booked until Mask & Wig show Nov. 26.

"The Number," Walnut (3d wk) (\$3.90; 1,340). Melodrama made another neat gain to get \$14,900 in final local stanza. House dark this week, re-opening Nov. 12 with "Gigi," a preem, in for eight days.

"Moon is Blue," Forrest (2d wk) (\$3.90; 1,760). May have shed first week's figures, but somewhat of a disappointment. Near the \$13,500 mark. Two weeks to go, then "I Am a Camera," Nov. 12.

'DOLLS' \$33,900 FOR SIX IN FIRST KAYCEE WEEK

Kansas City, Oct. 30.

"Guys and Dolls" opened up its three-week stand here to sellout box last Tuesday (23), with six shows in five days netting slightly over \$33,900. That's nearly all that can be handled in the 1,900-seat Fox Midwest Orpheum. Scale has a \$4.88 top.

Second week also indicates capacity all the way, as week's performances were virtually sold out at the weekend. This stanza will be the first full week show gets in town, and will give it a chance to crowd the record \$51,000 set by "South Pacific" last season. John Antonello is handling the show here.

'Oklahoma' Hits \$26,200 In Third Montreal Visit

Montreal, Oct. 30.

The third appearance at His Majesty's of "Oklahoma" last week drew a near \$26,200 with the 1,800-seater scaled to \$3.94.

Currently showing is Tennessee Williams' "The Rose Tattoo," as it opens its road tour here. "Tattoo" will be followed by "Don Juan in Hell," with Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead, with advance sale shaping nicely.

Met 'Fledermaus' \$11,600 For Two in New Haven

New Haven, Oct. 30.

Only legit attraction in town last week was the Met version of "Fledermaus" which played a two-night stand at the 3,000-seat Loew's-Poll palace. Troupe drew enthusiastic response and the pair of performance, at \$4.80 top, pulled a healthy \$11,600.

Shubert swings back into action currently with a full break-in week of "Point of No Return" (29-31). Henry Fonda starer. Next week gets "Rose Tattoo," Nov. 8-10, and other bookings include "Gigi" (Nov. 19-21) and preem of "Fancy Meeting You Again" (Nov. 28-Dec. 1).

B'way's Sudden (Annual) B.O. Sag; Fourposter' OK Press, \$14,400 in 4, Ginger Big \$29,700, 'Yours' \$22,800

Legit attendance dipped abruptly last week on Broadway, the fourth year in succession that such a setback occurred at the corresponding period. As usual, no clear explanation was apparent but the fact that the lull is annual and inclined to be national in scope, indicates that the causes are probably basic and seasonal. Receipts were particularly down late in the week. And on the basis of recent seasons, the downturn will continue this week, with an upturn due next week.

The total gross for all 22 shows last week was \$382,400, or 80% of capacity (for the corresponding frame last year the 25 shows grossed \$584,500, or 80%, representing a drop of 3% from the preceding week).

Week before last the total gross for 21 shows was \$533,645, or 81%.

Last week's single opening, "Fourposter," drew generally favorable reviews and made a promising start. The two closings were "Rose Tattoo," which left for the road after a long run on Broadway, and "Buy Me Blue Ribbons," a dire flop from the previous week.

Of the other recent openings, "Love and Let Love" is doing fairly well, due primarily to the Ginger Rogers name, while "Faithfully Yours," "Glad Tidings" and "Music in the Air" are pulling profitable grosses, with no clear indication of run prospects until party bookings are over.

"Remains to Be Seen," still topping capacity, appears to be headed for the hit column. Chances of "Saint Joan" should be clearer next week, after the Theatre Guild subscription list is used up.

Scheduled closing dates include "Sleep of Prisoners," Nov. 17, and "Diamond Lil," Nov. 24.

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opereetta).

Other parenthetic figures refer, respectively, to top price, ("indicates using two-for-one's), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (57th wk) (C-\$4.80; 1,012; \$26,874). Nearly \$22,800 (previous week, \$24,300).

"Buy Me Blue Ribbons," Empire (2d wk) (C-\$4.80; 1,062; \$24,196). First full week, over \$1,500 (previous week, \$4,200 for first five performances, plus \$1,000 for preview; closed Saturday night (27) after 13 regular performances, at a loss of about \$55,000).

"Call Me Madam," Imperial (55th wk) (MC-\$7.20; 1,400; \$51,847). One of the four smashes that always gets the gross limit; over \$52,300 again.

"Diamond Lil," Broadway (7th wk) (CD-\$3.60-\$3; 1,900; \$32,727). Almost \$11,600 (previous week, \$14,500); closing Nov. 24.

"Faithfully Yours," Coronet (2d wk) (C-\$4.80; 1,027; \$28,378). First full week, nearly \$22,800, with theatre parties a factor (previous week, first four performances, \$13,000, plus \$5,500 for two previous; party bookings extend through Nov. 23).

"Fourposter," Barrymore (1st wk) (CD-\$4.80; 1,066; \$28,060). Opened Wednesday night (24) to five enthusiastic notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Garland, Journal-American; Hawkins, World-Telegram & Sun) and three unfavorable or tepid (Kerr, Herald Tribune; Pollock, Compass; Walts, Post); first five performances drew almost \$14,400, plus \$1,500 for one preview; lively window sale and fair broker call.

"Glad Tidings," Lyceum (3d wk) (C-\$4.80; 995; \$22,845). Just reached \$16,500 (previous week, \$16,400).

"Guys and Dolls," 46th Street (49th wk) (MC-\$6.60; 1,319; \$43,904). One of the big four; \$44,400 again.

"King and I," St. James (31st wk) (MD-\$7.20; 1,571; \$51,717). Another of the gross limit draws; \$51,700 as usual.

"Lace on Her Petticoat," Booth (8th wk) (C-\$4.80; 766; \$20,235). Nearly \$6,200 (previous week, \$9,300).

"Love and Let Love," Plymouth (2d wk) (C-\$4.80-\$6; 1,063; \$32,000). First full week, over \$29,700, including three theatre parties (previous week, first three performances drew \$12,300; party book-

ings extend through late November.

"Moon is Blue," Miller (34th wk) (C-\$4.80; 920; \$21,588). Over \$21,400 (previous week, \$21,500).

"Music in the Air," Ziegfeld (3d wk) (O-\$6; 1,628; \$48,244). Just topped \$39,000 (previous week, \$39,700).

"Remains to Be Seen," Morosco (3d wk) (C-\$4.80-\$6; 912; \$25,700). Over \$25,800 (previous week, \$25,945).

"Rose Tattoo," Beck (39th wk) (CD-\$4.80; 1,124; \$28,000). Almost \$19,300 (previous week, \$16,700); closed Saturday night (27) after 300 performances (financial details in separate story); touring.

"Saint Joan," Cort (4th wk) (D-\$4.80; 1,056; \$27,000). Nearly \$22,000 on next-to-last week of Theatre Guild subscription (previous week, \$22,400).

"Seventeen," Broadhurst (19th wk) (MC-\$6; 1,160; \$36,000). Over \$26,000 (previous week, \$27,000).

"Sleep of Prisoners," St. James (2d wk) (D-\$4.80; 900; \$20,000). Nearly \$10,400 (previous week, \$10,500); closing Nov. 17.

"South Pacific," Majestic (132d wk) (MD-\$6; 1,659; \$50,186). Longest-run show of the list is one of the four regular sellouts, \$50,700.

"Stalag 17," 48th St. (25th wk) (CD-\$4.80; 921; \$21,547). Over \$16,800 (previous week, \$17,800).

"Tree Grows in Brooklyn," Alvin (28th wk) (MC-\$7.20; 1,331; \$47,167). Nearly \$28,600 (previous week, \$32,100).

"Two on the Aisle," Hellinger (15th wk) (R-\$6; 1,527; \$49,543). Over \$47,900 (previous week, \$46,900).

OPENING THIS WEEK

"Barefoot in Athens," Beck (D-\$4.80; 1,124; \$28,000). Maxwell Anderson's historical drama, presented by the Playwrights Co.; financed at \$50,000, involved estimated production cost of about \$45,000 (excluding \$9,000 in bonds and deposits and \$2,500 tryout profit) and can break even at around \$14,000; has an advance of approximately \$40,000 including about \$27,000 in Theatre Guild subscription and \$13,000 in mail orders and a few theatre parties; tryout reviewed in VARIETY, Oct. 17, '51; opens tonight (Wed.).

"The Number," Billmore (D-\$4.80; 920; \$22,600). Melodrama by Arthur Carter, presented by Paul Vroom and Irving Cooper; financed at \$75,000, involved estimated production cost of about \$36,000 (plus \$13,000 in bonds and deposits and \$6,000 tryout loss) and can break even at around \$13,500; has an advance of approximately \$25,000, including \$10,000 in six theatre parties, tryout reviewed in VARIETY, Oct. 10, '51; opened last night (Tues.).

"Top Banana," Winter Garden (MC-\$6.60-\$7.20; 1,519; \$53,000). Musical with book by Hy Kraft and songs by Johnny Mercer, presented by Paula Stone and Mike Sloane, with Phil Silvers starred; capitalized at \$175,000 plus \$35,000 overall, involved estimated production cost of \$180,000 (excluding \$40,000 in bonds and deposits and slight tryout profit), can break even at around \$33,000; has an advance of approximately \$45,000 including \$200,000 in 42 theatre parties; tryout reviewed in VARIETY, Sept. 19, '51; opens tomorrow night (Thurs.).

"Tobacco Road," Balto Arena (D-\$4.80; 1,066; \$28,060). Musical with book by Hy Kraft and songs by Johnny Mercer, presented by Paula Stone and Mike Sloane, with Phil Silvers starred; capitalized at \$175,000 plus \$35,000 overall, involved estimated production cost of \$180,000 (excluding \$40,000 in bonds and deposits and slight tryout profit), can break even at around \$33,000; has an advance of approximately \$45,000 including \$200,000 in 42 theatre parties; tryout reviewed in VARIETY, Sept. 19, '51; opens tomorrow night (Thurs.).

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GRECO WINDUP \$27,800 FOR 100G IN 4 WEEKS

Jose Greco's Spanish Ballet wound up its four-week stay at the Shubert, N. Y., Saturday (27), with a sock \$27,800 gross. Troupe increased its take steadily each week of its stay, with \$21,100 the first stanza, \$25,000 the second and \$26,800 the third, for an overall take of \$100,700 on the run.

Gross exceeded all expectations, and the unit moved into the Century Sunday (28) for an additional four weeks.

'Beaustone' \$4,700, L.A.

Los Angeles, Oct. 30.

Local legit started to pick up this week with the rekindled last night (Mon.) of the Billmore Theatre for a two-week season with the Ballet Theatre. Since gives the town a pair of offerings with "The Beaustone Affair" continuing at the 400-seat La Palms.

Last week, "Beaustone" grabbed a tidy \$4,700, nicely over the operating line, in its seventh week.

Balto Sun Scouts N. Y. for Shows, Gets Lotsa Quotes, No Bookings

Baltimore, Oct. 30.

Joining in the move to step up legit activity in this town—which had all of six weeks' legit at Ford's last season and only one week so far this year—the Baltimore Sun sent staffer Patrick Skene Catling to New York to talk to some theatre men about it.

Catling wrote two lengthy yarns, hanging a lot of quotes onto Arthur Schwartz, president of the League of New York Theatres; James F. Reilly, the League's executive secretary; Warren Caro, executive secretary of the Theatre Guild, and Gerald Goode, executive director of the Council of The Living Theatre. They provided a lot of answers to what is wrong with the Baltimore picture and the road generally. But they didn't say what particular shows they were trouping at the moment, or what attractions they might be able to swing this way in the months ahead.

Reilly said that Baltimore should have a season of at least 28 weeks, but admitted that only 24 shows were touring currently. The town should organize audiences "large enough to reduce producers' risks," and Caro, who has been laboring for American Theatre Society-Theatre Guild subscriptions here, pointed to Hartford, Conn., where a group headed by the wife of Gov. John Lodge "brought back the theatre there" by getting 4,000 subscribers. Baltimore's onetime list of more than 4,000 subscribers has shrunk to some 1,800 loyalists mainly because ATS-Guild subscription seasons rarely fulfilled the full bill generously promised in advance.

The problem of segregation was mentioned as one of the resistances mainly through some touring attractions refusing to play the town because of the picket lines in front of Ford's. No appreciable dent has actually been noted in figures for established attractions since the organized attempt to break the color line in the legit theatre here was started some five years ago.

Opera in Buffalo Raises Fire Hazard Problems

Buffalo, Oct. 30.

Announcement by the Verdi Grand Opera Co. that it planned to present "Rigoletto," featuring Gino Bechi, at Kleinhans Music Hall Nov. 3, brought city fire prevention authorities into conference on fire problems involved in staging opera at the hall. Since 1948, such productions have been banned by the Fire Prevention Bureau because the hall was planned originally for concerts and not equipped to safely handle stage scenery.

Fire chiefs announced present ordinances will be studied further to determine whether the opera can be staged and that when the scenery (which is reported to have been specially adapted for use at Kleinhans Hall) arrives it will be tested for fire hazards.



Virginia Sale

Variety review Town Hall Show: "She is in the same class as Beatrice Herford, Claisie Loftus, Cornelia Otis Skinner and Ruth Draper. That's big-time company but Virginia Sale rates it. Surefire bet for TV or a show and be ditto for a 'small room' on the hotel circuit."

Continues as guest star, Garry Moore show, CBS, next Nov. 21. New TV series "Fair Meadow, USA" Sundays, NBC, beg. Nov. 18. "Eloise Salutes," WPXI, 2:30, Nov. 22; WABD, 11:00 A.M. Nov. 23. TV—Wm. Morris Agency

Guild Completes 5-Play Pitt Listing With 'Moon'

Pittsburgh, Oct. 30.

Third company of "The Moon Is Blue" with Hiram Sherman, Colleen Gray and James Young, has been added to the Theatre Guild-American Theatre Society subscription list here, rounding out the series of five shows promised local subscribers. Announcement was made by Warren Caro and Reginald Denenholz, Guild execs, who were in town to launch plans for Council of Living Theatre's cooperation in an attempt to build up the road.

Subscription season is teeling off at the Nixon this week with "Autumn Garden," which opened its tour last night (Mon.) following Fredric March's return from Hollywood, where he starred in the screen version of "Death of a Salesman." Other shows set are Edward G. Robinson in "Darkness at Noon," "The Rose Tattoo" and Ethel Waters in "Member of the Wedding."

Rooney 'Sailor' to Preem Okla. City Stock Setup

Oklahoma City, Oct. 30.

Harry Carr starts his winter name stock operation here next week with Mickey Rooney in "Sailor Beware." Instead of the Victoria Theatre, which he originally planned to use, producer will play the large Auditorium.

Carr will play four days here and then swing into Tulsa, Enid and Wichita. Rooney is getting \$3,500 for his stint.

'Guys' for London in '52

London, Oct. 30.

Arrangements are now being made for the importation of "Guys and Dolls" to London. Subject to a suitable theatre being available, the musical may reach the West End early next year.

Although a number of London impresarios have been dickering for British rights, it is understood the West End production will be sponsored by Cy Feuer and Ernest H. Martin in co-operation with Rodgers & Hammerstein, through the latter's London outlet, Williamson Music Co.

London Legit Bits

London, Oct. 30.

"Wagonload of Monkeys" folds Nov. 17, after six weeks. Understood that "Relative Values," the new Noel Coward play, currently touring, replaces. Play will be presented by H. M. Tennent and John C. Wilson, making the first time in a decade that a Tennent play was ever staged at the Savoy.

Ben Kanter, former partner of Bernard DeWolf, expects to resume in show biz in a big way. First show he has lined up is Sacha Guitry's "Une Follie," current Paris hit.

Bertie E. Meyer has acquired Agatha Christie's new play, "Towards Zero." Also has new play by Terence Dudley, "Murder, She Says," in which he will star Hazel Court and Dermot Walsh. Latter will be staged by Wallace Douglas early next year.

Linnit & Dunfee, founder-members of the Personal Managers Assn., resigned. "Women of Twilight," by Sylvia Rayman, which was tried out at Anthony Hawtrey's Embassy Theatre Oct. 15, has been acquired by Jack Hylton, and goes into the Winter Garden in early November.

'Cocktail' 22½G, Frisco

San Francisco, Oct. 30.

"The Cocktail Party," Lewis & Young-Theatre Guild production, held to a steady \$22,500 for its second week at the 1,758-seat Curran. "Party," with Vincent Price, Marsha Hunt and Estelle Winwood, is scaled to \$3.60.

Jerome Robbins returned Sunday (28) from Europe to resume as associate director of the N. Y. City Ballet Co. and rehearse for the title role of "Tyl Eulenspiegel," new ballet by George Balanchine which will be preem'd at City Center, N. Y., Nov. 14.

Current Road Shows

(Oct. 29-Nov. 10)

"Autumn Garden" (Fredric March, Florence Eldridge)—Nixon, Pittsburgh (29-31); Cass, Detroit (5-10) (reviewed in VARIETY this week).

"Barefoot in Athens" (tryout)—Locust, Phila. (29-31) (reviewed in VARIETY, Oct. 17, '51).

"Black Chiffon" (Sylvia Sidney, Henry Daniell)—Locust St., Phila. (29-30) (closing).

"Candida" (Olivvia de Havilland)—Aud. St. Paul (29-30); Lyceum, Minneapolis (31-3); Fox, Spokane (8); Capitol, Yakima (9); Temple, Tacoma (10).

"Cocktail Party" (Vincent Price, Marsha Hunt, Estelle Winwood, Rose Hobart)—Curran, San Francisco (29-30).

"Darkness at Noon" (Edward G. Robinson)—Colonial, Boston (29-31); Royal Alexandra, Toronto (5-10).

"Death of a Salesman"—Shubert, Detroit (29-4); Purdue, Lafayette, Ind. (5); Indiana U., Bloomington (7-8); Memorial Aud., Louisville (6-8); Coliseum, Evansville, Ind. (9).

"Fledermaus" (Metropolitan)—Syria Mosque, Pittsburgh (29-31); Memorial Aud., Canton, O. (2-3); Civic Music Hall, Cleveland (5-10).

"Fledermaus" (Hurok)—Washington Aud., Jacksonville (30); Twitchell, Spartanburg, S. C. (1); Columbia Township Aud., Columbia, S. C. (2); Aud., Savannah (3); Student Activities Bldg., Auburn, Ala. (5); Auditorium, Birmingham (6); Lanier H. S. Aud., Montgomery, Ala. (7); Municipal, Jackson, Miss. (8); Saenger Theatre, Pensacola, Fla. (9); Murphy Theatre, Mobile, Ala. (10).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (29-30).

"Gigi" (tryout)—Walnut St., Phila. (8-10).

"Guys and Dolls"—Orpheum, Kansas City (29-30).

"Happy Time"—Cass, Detroit (29-31); Blackstone, Chi. (5-10).

"I Am a Camera" (tryout)—New Parsons, Hartford (8-10).

"Kiss Me, Kate"—Gayety, Washington, D. C. (29-31); Ford's, Wash. (5-10).

"Member of the Wedding" (Ethel Waters)—Erlanger, Chicago (29-30).

"Mister Roberts" (Tod Andrews)—Davidson, Milwaukee (29-31); Auditorium, St. Paul (5-6); Lyceum, Minneapolis, Minn. (7-12).

"Moon Is Blue" (2d Co.)—Harris, Chicago (29-30).

"Moon Is Blue" (3d Co.)—Forrest, Philadelphia (29-30).

"Never Say Never" (tryout)—Plymouth, Boston (3-10).

"Nina" (Gloria Swanson, David Niven, Alan Webb) (tryout)—New Parsons, Hartford (1-3); Shubert, Boston (5-10).

"Oklahoma"—Royal Alexandra, Toronto (29-31); Erlanger, Buffalo (4-7); Auditorium, Canton (8-10).

"Paint Your Wagon" (James Barton) (tryout)—Shubert, Boston (29-31) (reviewed in VARIETY, Sept. 19, '51).

"Peter Pan" (Veronica Lake, Lawrence Tibbett)—Ellis Aud., Memphis (30-31); Civic, New Orleans (2-7); Fair Park Aud., Dallas (10).

"Point of No Return" (Henry Fonda) (tryout)—Shubert, New Haven (29-31); Colonial, Boston (4-10) (reviewed in VARIETY this week).

"Rose Tattoo"—His Majesty's, Montreal (29-31); Victory, Providence (5-7); Shubert, New Haven (8-10).

"Season in the Sun" (Victor Jory, Nancy Kelly)—American, St. Louis (29-31); Davidson, Milwaukee (5-10).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (29-30).

"To Dorothy, a Son" (tryout)—Wilbur, Boston (1-3).

Detroit House

Continued from page 57

But we've been in biz here for many years. We've weathered bad times and good and we've got a big investment tied up here. We've carried many producers during the lean years and now when things begin to look up, the producers desert us. Well, there's nothing we can do about that at the moment.

Chances for the Downtown making good as a showplace for legit musicals were given a boost when the Detroit Civic Light Opera Co., figured as potential competition, decided to sit it out this season. The opera company, using name stars and local talent in the chorus, ended up last season with a deficit. But the 1950 season was highly profitable, with weekly grosses of \$60,000 not uncommon at the 4,000-seat Masonic Temple.

Canadian Radioites Plan Toronto

Legit Group, Set 4 Productions

Toronto, Oct. 30.

Milwaukee School Kids Get Adult 'Buffalo Bill'

Milwaukee, Oct. 30.

National Youth Theatre, featuring an all-adult cast, will appear in "Buffalo Bill" here for eight performances. Group called Theatre for Children in Greater Milwaukee will sponsor.

Milwaukee and suburban school children will be the viewers at various schools.

N.Y. City Opera Books 2 Dates in Milwaukee

Milwaukee, Oct. 30.

Two upcoming local appearances of the New York City Opera Co. in "Aida" Nov. 9 and "Carmen" Nov. 29, will be promoted by the Milwaukee Opera Guild.

Harry Zeiser, Chicago concert booker, is working with the Guild on the promotion. Events are to be staged in Bruce Hall, Milwaukee Auditorium (3,100 seats).

Extend 'Time' in Albany

Albany, Oct. 30.

Producer Malcolm Atterbury announced Saturday (27) that "The Happy Time," opening production at the Playhouse, would be held for a third week. Comedy will close Nov. 10, instead of Nov. 3, after 19 performances. "Harvey," the curtain raiser last season, also occupied the boards for three weeks.

"Lady in the Dark," the Christmas production, is slated for 18 performances.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Child of the Morning" (D)—Eddie Dowling, John MacArthur, prods.; Dowling, dir.; Margaret O'Brien, star.

"Dinosaur Wharf" (D)—Terese Hayden, prod.-dir.

"Fancy Meeting You Again" (CD)—Chandler Cowles, Ben Segal, prods.; George S. Kaufman, dir.

"Gigi" (C)—Gilbert Miller, prod.; Raymond Rouleau, dir.

"I Am a Camera" (D)—Gertrude Macy, Walter Stareck, prods.; John van Druten, dir.

"Lo and Behold" (CD)—Theatre Guild, prod.; Burgess Meredith, dir.; Leo G. Carroll, star.

"Never Say Never" (C)—Albert H. Rosen, Lester Meyer, prods.; Robert Sinclair, dir. (in Boston).

"Nina" (C)—John C. Wilson, prod.; Gregory Ratoff, dir.; Gloria Swanson, David Niven, Alan Webb, stars (in Hartford).

B'way Accent

Continued from page 57

posters, but will have no connection with the La Mur novel.

The prospective film along the same general lines is reportedly being readied by 20th-Fox, which produced a picture some years ago titled simply "Moulin Rouge." The new edition is to be tabbed "The Girl From the Moulin Rouge" and the basic plot is said to involve three American sailors in Paris. It will presumably benefit from the click of Metro's current "An American in Paris."

Of the current Broadway shows the only French derivative is "Faithfully Yours," adapted by L. Bush-Fekete and Mary Helen Fay (Mrs. Bush-Fekete) from a Paris success by Jean Bernard Luc. Of the incoming entries, the French adaptations include "Gigi," dramatized by Anita Loos from a story by Colette; "Nina," adapted by Samuel Taylor from a play by Andre Roussin; "Legend of Lovers," a retitled edition of last season's London play, "Point of Departure," which was adapted by Kitty Black from Jean Anouilh's "Eurydice," and "Traveler Without Luggage," to be produced by Gilbert Miller in an undisclosed adaptation from Anouilh.

William Bales, dancer in the Radio City Ballet Co., has been appointed instructor at N. Y. U.'s School of Education.

Stock Mgrs.

Continued from page 55

do anything about the screen actress' pact cancellations on the ground that she was not a member.

Equity ruled that it is the producer's duty to know whether any actor is a member in good standing. Therefore, although they had signed Miss O'Brien in good faith, and were prevented from fulfilling their deals with the supporting players by circumstances beyond their control, they were required to abide by the latter agreements.

The stock operators were informed at the time that the Los Angeles court, which had jurisdiction since Miss O'Brien is a minor, had refused to approve the contracts, so no legal redress could be obtained. In virtually all cases the incident proved costly, as there was insufficient time to book a replacement show of comparable boxoffice draw. Besides which, the management were stuck with the supporting player deals.

"Morning," in which the former moppet star will play a devout youngster who has religious visions, is currently in rehearsal. Eddie Dowling is directing and co-producing with John MacArthur, brother of Charles MacArthur. It is slated for a Broadway premiere in January, after an extended tryout tour.

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The N. Y. Rep. Co. & Pro Co. currently playing *Orchestra 83* at N. Y. Cherry Lane, being disposed theatre due new season, currently rehearsing *Macbeth*. Both plays available for other theatre or tour—or what's your idea? Contact Robt. Weinstein, OR 8-9734 or catch show *Cherry Lane* to Nov. 4.

Assistant Wanted

Producer, who has been in, wants young assistant. Will pay semi-annual salary plus board and give good opportunity to learn theatre and TV. Phone MU 5-4599, or write 204 East 30th Street.

Literati

Wotta Parlay!

Press interest, pre-Nov. 7 publication of "Show Biz (From Vaude to Video)," by Abel Green and Joe Laurie, Jr. (Henry Holt; \$3), has been along the lines of "... but who will review it for VARIETY?" The answer is Robert E. Sherwood.

Walter Winchell, who was to have reviewed "Show Biz" for VARIETY, gave it such a rave commercial as to prompt VARIETY's editor into "assigning" the book review to Sherwood. Winchell last week compared the Green-Laurie show biz chronicle to the Winston Churchill war memoirs. By coincidence, Sherwood is also reviewing the new Churchill book for The New York Times. And, now, "Show Biz" for VARIETY. Wotta parlay!

Warren's Florida

Gov. Fuller Warren's feud with the Miami Herald and News and Tampa Tribune reached a climax with the Florida solon's stump-tour in these cities, among others, featuring his answers to the continued (prior to and since-election) blasts at his administration, backers and policies.

Miami turnout had over 5,000 attending in Bayfront Park, with Warren's two hour talk highlighted by a blast at Herald publisher John S. Knight, and his alleged attempts at "controlling the state" via "slanted, biased" stories. He targeted the Herald with being "strictly a private enterprise for private profit. It has no competition or rivals," and then went on to describe the manner in which he (Knight) had gained ownership of the Herald and absorption of the (discontinued since) Tribune.

Dan Mahoney, publisher-veepee of Daily News, was also blasted as "a small bore politician who had lost his power," labelling him "Tagalong Cassidy" to Knight's "Hopalong." This was topped to speech on accomplishments of his administration, despite local dailies hacking away at gambling angles.

Warren is currently suing Collier's magazine for an article, in which he claims, he was slandered. Current statewide tour is a personal pitch for the governor, who under the Florida constitution, cannot succeed himself in office. In an interview via WTVM (only video outlet here) he stated he had no intention of running for office. Rather, he said, "I'm going to run away from any office."

Meet was staged with city-paid Cesar La Moza's band (which plays the Bayfront Park weekly) and a hillbilly band. Herald and News gave little play on advance, but full coverage Sunday (28) following the affair.

U. S. Crime Digest Mag

Elliott Caplin is publishing a new digest-sized mag, U. S. Crime, which went on sale yesterday (Tues.). Publication, selling for 25c, is edited by Jeremiah Tax, with Robert S. Allen and John Lardner among the advisory editors.

Initial issue includes pieces by Pulitzer Prize winner Malcolm Johnson, of International News Service; Frank Brookhouser, of Philadelphia Inquirer; FBI chief J. Edgar Hoover; Lardner, Allen and other crime specialists.

An Affectionate Book

The heart-beats almost jump out from between the covers of the new "Rodgers & Hart Song Book" (Simon & Schuster; \$7.50). Its warmth is as big as its size—and it's a big book. It is standard sheet-music in size, but from specially made new plates, and with affectionate salutes by Oscar Hammerstein 2d and Richard Rodgers in two separate prefaces to the anthology of 47 R&H songs from 22 legit musicals and two films. Rodgers did the editing job and the intro: Hammerstein's foreword is equally sentimental but objective and adult in mirroring the character that was Lorenz (Larry) Hart, who died too early in 1943.

Divided into four chronological categories, the cavalcade of Rodgers & Hart—by 1942 when their last show, "By Jupiter" rolled around they had written over 1,000 songs and were rated as the oldest living collaboration in the American theatre—ranges from "Garlick Gaieties" to "Jupiter." The song segments are divided 1925-1928; 1929-1935; 1935-1938, and 1938-1942. The songs themselves are a nostalgic cavalcade of the times, and in a large measure a musical autobiography of the sometimes strange lyricist that was Larry Hart.

The book has been given big league production with excellent credits to Doris Lee for illustrations and Margery Darrell for the introductory texts to each cate-

gory. Dr. Albert Sirmay, the vet musicologist with the Max Dreyfus firms (Chappell, et al.) did the new arrangements.

"The Rodgers & Hart Song Book" is a graceful adjunct to any home, piano or library. Dick Rodgers observes in his intro that Larry Hart rates a monument. This isn't a bad road company until some original cast steel and masonry come along; in fact, the constant performance of this galaxy of Americana is the best monument anybody would want.

Abel.

Paris Press Problems

The Paris daily press in prewar days was divided into two kinds. The information press, which did not openly get subsidies from the government, and the party press, which was taking it monthly from the Interior Ministry, which was thus able to keep an in on what was going on.

Restrictions in appropriations have resulted in subsidies being practically dried up, which together with increased economic difficulties, are causing that part of the party press which does not get funds from some rich backer to find itself up a tree. Many papers which were voicing the opinion of one of the numerous parties, with a small circulation, have ceased to exist. Aube, of the Christian Democrats, was the last one to shutter, and Populaire, Leon Blum's former organ, is hard put to survive and is trying to raise funds.

Capitalizing on current Paris press difficulties to increase its circulation by annexing readers of the defunct or dying organs, the evening daily, Paris Presse-Intransigeant, is running a weekly column thrown open to the leaders of the paperless parties.

'Maestro' Gets About

"The Maestro," blog of Arturo Toscanini which N. Y. Times music editor Howard Taubman scripted, is now in its second printing, with publisher Simon & Schuster planning a third printing by Xmas. Book was published March 25, on the maestro's 84th birthday, with 3,000 copies in the first printing, and 5,000 more for the second. A British edition was put out in September by Odhams.

Time is now coming out in a German edition, published by Scherz, the Swiss house, for distrib through German-speaking countries. It was also picked by the Family Book Club for a fall feature, with between 40,000 and 50,000 sale assured.

A Good \$6.60 Worth

"The Magic Curtain" by Lawrence Langner (Dutton; \$6.60) is a good money's worth including the tax. It is a rich chronicle of Langner's career as an inventor, patent attorney and co-guiding light of the Theatre Guild. In the latter function he mirrors a rich segment of the American theatre scene dating back to the old Washington Square Players, the early beginnings of the Guild, and that organization's importance in dramaturgy in all its phases, from creative to historic.

It is an authoritative book, sometimes too positive but born of a positiveness that comes from first-hand knowledge. None can dispute Langner's authority, and none can make light of the wealth of names associated with his career and that of the Guild—greats in playwrighting and performance. The anecdotes about George Bernard Shaw along with the intimate closeups of Langner's relations with Eugene O'Neill constitute but one of the many values in this excellent autobiography.

Abel.

Two Legit Ref 'Musts'

Two standard, annual legit reference books, just issued in new editions covering the Broadway season of 1950-51, are again "musts" for drama editors, critics, reporters, libraries and the large public that follows the world capital of the professional stage. Although they overlap in a number of ways, each volume offers certain distinctive and valuable features and to most legit enthusiasts they should be companion items within handy reach.

"The Best Plays of 1950-51" (Dodd, Mead; \$3), the long-established and better-known of the two, has now dropped from the title the name of the late Burns Mantle, who originated the series and edited it through the 1946-47 season. John Chapman, Mantle's successor as critic of the N. Y. Daily News as well as on this assignment, continues as editor. As before, the volume contains digested texts of the 10 "best" plays, articles on the season in New

York, Boston, Philadelphia (by Arthur B. Waters, VARIETY correspondent there), Chicago, San Francisco and Southern California, plus casts and credits of all the season's Broadway productions, lists of the various prize shows and various statistical tables and indices.

Chapman's 10 "best" selections are "Guys and Dolls," "Darkness at Noon," "Billy Budd," "The Autumn Garden," "Bell, Book and Candle," "The Country Girl," "The Rose Tattoo," "Season in the Sun," "Affairs of State" and "Second Threshold."

"Theatre World: Season 1950-51" (Greenberg; \$3), is the Daniel Blum book which concentrates on picture layouts of the Broadway shows, plus a considerable information such as cast replacements, company manager, pressagent, stage manager of each production) and a valuable index of all names included in the volume. Its selection of "Portraits of Promising Personalities" remains a weak feature and, although the capsule biogs of actors, producers, directors, designers and choreographers are useful (it even includes biogs of legit personalities who died during the year), it still inexplicably omits such info on playwrights, composers, lyricists, etc. Hobe.

Pocket-Size Negro Weekly

Jet, weekly Negro news and picture pocket-size magazine, comes out this week. Fourth of the Johnson Publishing Co. of Chi properties, publication will have a 200,000 print order.

Ebony, first of the slick Negro magazines, now is nearing 500,000 monthly and Tan Confessions, a year old, has 300,000 circulation. Negro Digest, which has been a monthly, switches over to quarterly.

Our World, published in N. Y. and also a slick monthly, claims 200,000 circulation.

Report To Writers Mag

Report to Writers, a new monthly writers' mag published by Frank Kane, hits the stands tomorrow (Thurs.). Among scribes due to be represented in the first issues are James T. Farrell, Russell Janney, Samuel Shellabarger and Kyle Crichton.

Kane, who recently authored the mystery tome, "Bullet Proof," also publishes the Licensed Beverage Review and Frank Kane's Weekly Letter for the Beverage Industry.

CHATTER

Westbrook Pegler, Hearst columnist, enroute to Europe on the Caronia.

Arthur H. Motley in Hollywood to survey the film situation as prexy of Parade mag.

Muriel Babcock in Hollywood to interview film biggies in her capacity as veepee of Ideal Publications.

Margaret Kennedy being cocktail-partied at Barbary Room, N. Y., today (Wed.) by Rinehart and Literary Guild.

New York Newspaper Women's Club holds its Front Page Dinner-Dance on Nov. 16 at the Waldorf-Astoria's Starlight Roof.

Frank Gruber bought two more rural newspapers in Montcalm County, Michigan, bringing his publishing chain up to five.

Hollywood writer-director Frank Tashlin has a picture-book, "The World That Isn't," being published by Simon & Schuster Nov. 9.

David Niven has written a novel of life among the Southern California natives, "Once Over Lightly," which Prentice-Hall will publish Nov. 12.

Magico Milbourne Christopher has an article on "TV Magic" in the December TV Show. He's also starting a series of puzzles in People Today.

Ballet dance teacher Nico Charisse has written a primer for instructors, "Ballet For Today," which Murray & Gee, of Culver City, is publishing.

American Book-Stratford Press is running ads in daily press promoting book-giving for Christmas. It's a plug for the industry, sans mention of the house's own titles.

Ray Brock, back in N. Y. after a 10-day lecture tour through the midwest. He's readying "Blood, Oil and Sand," a tome on the Middle East, for spring publication.

Mrs. Winthrop Palmer, exec editor of Dance News, did libretto for the ballet suite, "The Man from Midian," which will get its Gotham concert bow with the N. Y. Philharmonic-Symphony this weekend.

Avon has just brought out a new paper-covered book, "Night Club Girl," authored by the late John Wiltach. He concluded the original manuscript just a few weeks before his death.

Panorama, Miami Beach weekly, adding a New York edition of

SCULLY'S SCRAPBOOK

By Frank Scully

Bereft of the widest coverage possible by the AP, UP, INS, Reuters, radio, TV and newsreels, a record that has remained unbroken for 45 years was smashed last week. I'm the mugg who did it, and I did it on the 27th attempt. That was to read an Anniversary Number of VARIETY from cover to cover before a succeeding number came out.

No particular genius was involved. All it took was patience and self-discipline.

The first part of the marathon was by far the hardest. The heaviest reading was right at the start. But after I got my second wind (which was in the sixth month) things went easier.

Those statements of various company prexies and veepees of production, telling how new faces would recapture lost audiences, were the hardest to wade through. They all seemed written by the same person.

But once over these Rockies of reader-resistance, the going got much faster. That Page 1 leader wherein Ethel Barrymore, 26, interviewed Ashton Stevens, 33 (which happened 46 years ago), sent my eyes arching higher than a Roman aqueduct. But Katherine Stevens says she asked the late and beloved Ash about this once and he said it was substantially as recorded. If so, what has happened to E. B.'s writing talent since?

Next, and possibly above it in buoyancy, was Ken Englund's "The Cadillac Thief," which was so good it got a runover. Mac Bennett moved in with some sweet satire on the right of way as concerns members of the Hollywood hierarchy on the otherwise public highways.

Benny a Film Hero In 1930?

Jack Benny wrote a cutie about a VARIETY issue as it would appear in 1930, but his Inside Stuff—Pictures showed this particular Homer was nodding. "What film hero," he wrote, "had breakfast with his wife in New York, jet-shipped to Hollywood for lunch and a meeting, rocketed to Hawaii for a run on the beach and dinner with a former top femme vocalist, and was back in New York to take his wife to the Stork that night—and she none the wiser?"

Jacques' bifocals loused him up. He never read stuff like that in VARIETY. Maybe in Broadway Directories, Ziti's or some rags that are not dead but ought to be, but not in the bubbling bible of show biz.

Of newcomers in the field of humor, Sam Levenson cut some fancy figures on the ice of race prejudice. Claude Binyon, V.M.E. (VARIETY Mugg Emeritus) reached for an escape mechanism "in the relentless war against the scourge of the American rice grower." It was nice reading for a rainy night beside a glowing fireside.

Bennett Cerf leaped off his Cerfboard and practically told authors to quit shilling for their books, which would be okay if the salesmen worked less hard on their swindle sheets and more on their peddling powers. By the way, how does he get time to publish? He's a prolific writer and if he can be both, why can't other authors?

It Rubs Off

One of the few who has managed to retain a sense of humor after being elevated to the role of a producer is George Jessel, and he did a nice piece Down Memory Lane, even defending TV along the way. For a guy who was a performer, not a writer, he does supremely well at writing. I guess it's the company he keeps that keeps him looking, talking, acting and writing so young.

James J. Geller also moved in with some true confessions on writers, and he has lived long enough, judging from the piece he wrote in the 45th anniversary number, to see his judgment vindicated on the picture possibilities of Dreiser. "Sister Carrie" is at last in production, and "The American Tragedy," after several comparative failures, is now a hit under the fantastic title of "A Place in the Sun," thanks to the added genius of Ashton Stevens' nephew, George Stevens.

Sad among the losses who will not be there for the next anniversary issue, in addition to Ashton Stevens, is Kelsey Allen. Prophetically, the first line in his 45th anni piece ran "A drama critic died and his body was taken to the cemetery." The rest of the story concerned the difficulty of finding a grave on the aisle for the critic. I hope they found one for Kelsey, because a more devoted appraiser of legit never lived.

Most helpful to those who must live by transcribing history instead of making it, was a piece by Maurice Zolotow who tails names of show biz for the silleks. It deserved an "A" rating for truth-talk. Ezra Goodman added some footnotes to this essential by-product of the picture biz in a piece called "Quote—Unquote." As Phil Silvers told him: "To get anywhere at RKO you got to be a propeller," and to get anywhere in interviewing in Hollywood, you've got to know how to hang on to one. Goodman knows.

One of the most wistful pieces was one entitled "Pictures I Would Like To See," by Richard Mealand. It was sad to read all the great stories that haven't as yet been made into movies.

How To Top a Solon

Allen Rivkin did a wish-fulfillment piece, too. In fact, by writing all the dialog he became the best witness who so far has not been called before one of the various investigating committees. To make a long story short, to quote Harry Ruby (who certainly followed his own lead), everybody was in there pitching, including Jerry Wald and Norman Krasna, who wrote all around their pictures and finally produced some. They claim they even wrote their own piece for the anniversary number, as did Nate Gross, Sophie Tucker, Victor Borge, Louella Parsons, Eddie Davis, Joey Adams, Joe Laurie, Jr., Jay Brennan, H. I. Phillips, Bernard Sobel, Eddie Cantor, Alan Lipscomb, Kay Campbell, Carroll Carroll, Lawrence Langner, Jo Ransom, Milt Josefsberg, Hal Kanter, Paul Gerard Smith, Ken Murray, Val Parnell, Sylvester L. Weaver, Jr., Hannen Swaffer, Peter Lind Hayes and a host of other deserters from older forms of entertainment to that awful intruder.

The Winnah!

But the Scully Award for 1951 must go, surprisingly, to a guy who wrote a piece which had a philosophy, because philosophy, after all, is the sculpture of writing. That was a piece by Rupert Hughes, who traced the downfall of popular arts because of new oppositions, from the bicycle era of long ago to the flying saucers of today. He proved that in each case the predicted downfall really never happened. There were changes, additions, and whatever fell by the wayside was not a whole art but a few personalities or a few personal fortunes. "Today," he wrote, "the poorest of our citizen is offered a feast for the eyes, the ears, the heart and the soul. A banquet of delight such as would have made Lucullus at his loaded banquet table look like Bill Nye at the table confronted with the choice of tea or eggs. Why are we not rejoicing instead of complaining?" he concluded.

For a Republican this is philosophy on par with Plato, and there's nothing left for an honest mugg to do but go into the garden, make a laurel wreath and place it on the colonel's fine old brow.

10,000 to be flown up Tuesdays. Barney Ross to manage N. Y. operation and write sports column. Paul Denis to do Broadway column.

Shakespearean actor William Podmore has written "Fee, Fi, Fo and Fum," collection of verse mainly for youngsters, which Exclamation Press is publishing Nov. 16. It's Podmore's first full-length book.

George McManus, "Bringing Up

Father" cartoonist, being kudosed by The Banishes on Nov. 8, will get (in addition to their fifth annual "Lady" silver statuette) an album of testimonial letters from leading critics.

Kurt Singer's "World's 30 Greatest Women Spies" has distinction of being translated into 19 foreign languages for publication and serialization, prior to its U.S. appearance. Wilfred Funk publishes the volume here Nov. 9.

Broadway

Metro contractee Carleton Carpenter in for a vacation.

Ceill and Sam Chapman "poured" for songsmith Jimmy McHugh Monday night (29) at Gog's LaRue.

A. J. Dash, former trade-paper accountant, managing Magna Recording Studios, newly-formed transcription outfit.

The Joe Seidelmans cutting their European trip short by several months because it is so cold in Paris. They return Nov. 7.

George Pal, producer of Paramount's "When Worlds Collide," in from Chicago for home office huddles on promotion for the film.

Louis Samuelson, for many years Loew's State doorman and now in charge of the cloakroom at that house, marked his 30th anni in show biz last week.

David Butler, who returned from Britain over the weekend after directing Warners' "Where's Charley?" there, heads for the Coast the end of the week.

Shelley Winters due in from Europe today (Wed.). She'll fly right to San Francisco for preem there of Universal's "The Raging Tide," in which she's starred.

Charles F. O'Brien, Director of Industrial Relations for Loew's, Inc. for the last six years, has resigned to become v.p. of John Irving Shoe Corp. of Boston.

Russell Markert, Radio City Music Hall stager producer, to Europe Saturday (27) on a month-long combined business-vacation trip in which he'll scout talent.

Comedian Jerry Lewis in town over the weekend for sneaks of his and Dean Martin's latest, "Sailor Beware" (Par), in New Rochelle Friday (26) and Newark, Saturday.

Sam Zimbalist, producer of "Quo Vadis," and Douglas Shearer, recording supervisor at the Metro studio, due in Friday (2) for the film's preem at the Astor and Capitol next week.

Walter Jacobs o.o'ing buying a hotel in the Virgin Islands for year-round operation, in addition to maintaining the Lord Tarleton, Miami Beach, and the Lake Tarleton in Pike, N. H.

Comedy team of the Bernard Brothers in New York from Europe over weekend enroute to Hollywood where they'll appear in Republic's forthcoming "Gobs and Gals."

Baritone Robert Merrill arrived from the Coast yesterday (Tues.) for confabs with Paramount ad-pub toppers. He's set for a p.a. tour in connection with "Aaron Slick from Punkin Crick," Par pic in which he has a top role.

Nick & Arnold have scheduled a late third show on Fridays and Saturdays at 2:15 a.m. at their swank Versailles to accommodate the unprecedented biz for their production of George Hale's "All About Love" which debuted last week.

Arthur Wexlerberger, head of a Wall St. house bearing his name, may write a syndicated financial column for one of the press services which wants him to do a weekly column on the financial scene—nothing to do with "tipstering" and the like.

James Mason and his actress-wife, Pamela Kellino, in from the Coast for a round of TV and radio appearances in connection with their upcoming Republic release, "A Lady Possessed," and 20th-Fox's "The Desert Fox," in which Mason portrays Marshal Rommel.

Wadsworth E. Pohl, technical director of Technicolor, Inc. returned Sunday (28) on the Queen Elizabeth from a six-week trip to England where he inspected facilities of Technicolor, Ltd. Accompanied by his wife, the exec remains east about two weeks before heading for the Coast.

Emanuel Frisch, of Randforce Theatres, named chairman of the amusement division drive on behalf of the Federation of Jewish Philanthropies of N. Y. in its current campaign for \$30,000,000. Co-chairmen appointed are Barney Balaban, Paramount Pictures prez, and Si Fabian, of Fabian Theatres.

Chicago

Horace McMahon back in Chi to hypo his "Detective Story."

British agent Lew Grade in town last week on talent lookover.

Mr. and Mrs. Sam Goldwyn will be hosted by Marshall Field, Jr. this week.

Helen Hoerie in ahead of "Autumn Garden," set for Erlanger next week.

Irene Bordoni returns to "South Pacific" cast this week after three-week illness.

Great Northern gets "Peter Pan," with Veronica Lake and Lawrence Tibbett, Nov. 20.

Actor James Stewart stopped

over after planing to beside of his father who's ailing in Cleveland.

Mrs. Bernice Kahn, wife of Miami Beach Saxony Hotel pressagent, into Michael Reese hospital for surgery.

Cartoonist Al Hirschfeld and Theatre Guild chief Lawrence Langner in for Sun-Times' book luncheon.

Edgar Bergen set to headline Chicago Sun-Times' seventh annual Harvest Moon Festival at the Stadium, Nov. 17.

Riviera

By Edward Quinn

Jean Gabin and Daniele Darrieux working on new French film at Victorine Studios, Nice.

Maurice Chevalier due at his La Bocca home near Cannes where he will work on new musical comedy.

Sir Laurence Olivier and wife Vivien Leigh spent two days at La Reserve, before motoring to Paris and London.

Henri Mari and Pierre Pasquini, local playwrights, hope to place their "Virginie" in Paris during winter season.

Jane Russell found Parisian photos too insistent and rented a small cottage at Eze, near Monte Carlo, to get some rest.

Kenneth Spencer now settled on Riviera and doing local Radio spots in addition to one-night dates in big European cities.

Many U. S. Navy ships again anchored in Riviera ports and sustaining local entertainment biz during this "saison morte" period.

Many buses and autos with German registration tags seen touring in southern France prove that the Riviera has not lost its popularity with Germany.

End of season statistics here show that American visitors were top money spenders although there were fewer tourists than from Britain and France.

Miami Beach

By Larry Solloway

Walter Winchell checked into Roney-Plaza for annual long stay. Jackie Kannon added to Beatrice Kay show due in end of week at Five O'Clock.

Gil Waters, VARIETY's Sarasota, Fla., stringer, reports to the Navy in three weeks.

Mother Kelly's will reopen Nov. 29 with Pat Morrissey, Arne Barnett Trio and a comic they're looking for a new face.

Spike Jones and Ralph Wonders will stay at Saxony for their Clover Club two-weeker. Pre-Miami date at Ft. Lauderdale yesterday (Tues.) was a sellout.

Sans Souci, swank Havana casino, bidding for top acts and bands. First to be set is Miguelito Valdes for week's run before Saxony seasonal booking here.

Former Kitty Davis, supposedly set for Roumanian-Yiddish idea via operation by managers of Golden Slipper, Philly, instead of going Latin, with local orch leader Freddie Calo in charge and backed by Cuban money.

Washington

By Florence S. Lowe

Morton Downey at Hotel Statler's Embassy Room with Garwood Van Battenburg.

Terper-choreographer Charles Weidman in to give a week's course at Dance Playhouse, run by Evelyn Davis.

Jerry Adams, Metro exchange head, named chairman of Variety Club's annual dinner dance, skedded Nov. 17.

National Symphony premed its new season last week with Gregor Platagorsky as guest soloist and the Trumans in Presidential box.

Faye Emerson, Skitch Henderson and Horace McMahon due in tomorrow (Thurs.) to highlight preem of Kodog-Burka first-run nabe, the Ontario.

Eddie Gallahe, WTOP-CBS disk jockey, hit the web twice past weekend, as "disk jockey of week" on Vaughn Monroe show and on Robert Q. Lewis record show.

Copenhagen

By Victor Skaarup

June Richmond a big hit in Stig Lommers revue in Glasalen.

Nathan Milstein and Alexander Brailowsky started concert season.

One of first films for Danish TV was U. S. documentary pic, "The Tennessee Valley Project."

New Melodi Gramophone Co. first in bringing out local versions of the score from "Kiss Me Kate."

First of Danish disk jockeys, Mogens Lind, is starting off a new series of programs on Saturday nights.

Next pic in Asa's series of filmizations of old pop author Morten Korch's works will be "The Old Gold."

London

John Dennett, Rank ad-pub chief, is on sick list and likely to be away several weeks.

George Black sailed last weekend for a three-week trip to recuperate from recent major operation.

Robert Leonard, casting director for Associated British Elstree studios, celebrating his 25th year in the business.

Raymond Stross celebrated completion of "The Tail Headlines" with a party for cast and crew at Nettlefold studios.

Kirkwood & Goodman, who wound up last night (Tues.) at the Embassy Club, leaving for Paris and Rome before planing back to N. Y.

Noel Coward started a four-week cabaret season at the Cafe de Paris last Monday (29) and Marcella opened following night at 96 Piccadilly.

John Schlesinger and his co-director, A. E. Harmel, arrived last weekend from South Africa. Will stay over to attend the Command film show.

Reception to Hollywood and British stars taking part in next week's Command film show being tossed at Londonderry House on Friday (2).

Winners of the British film industry's showmanship competition, for which the first prize was two weeks in Hollywood, will receive their awards at a Savoy luncheon on Friday (2).

Show biz passengers on the Elizabeth, which sailed yesterday (Tues.), include Tennessee Williams, Bert Bernard and wife Zoe Gail, Jay Palmer & Doreen, David Butler and G. Warner.

Pittsburgh

By Hal Cohen

Kermit Bloomgarden came on for opening (29) of "Autumn Garden" tour at Nixon.

Marion Morgan missed first two nights of her Cop engagement on account of laryngitis.

Jinx Falkenburg cancelled appearance at Gimbels book department on doctor's orders.

Dec. 6 has been set for opening of Jackie Heller's Dinner Key Terrace restaurant in Miami.

Al Dalzell, who recently left "Member of Wedding," in town beating drums for "Oklahoma!"

Mara Landi, Tech drama senior, gets lead in Dorothy Rood Stewart's original play, "Water Witch," at Playhouse.

Morgan Hudgins in town from Coast to warm up the movie ends on "Quo Vadis." He was unit publicity man in Rome.

Theatre Guild's Warren Caro and Reginald Denenholz around to help build Guild-ATS subscriptions with help of Council of Living Theatre.

Cleveland

By Glenn C. Pullen

Mary Hopkins doing lead in "Dream Girl" at Play House.

"Jazz at Philharmonic" unit pulled 3,046 into 3,000-seat Public Music Hall.

John LaTouche, N. Y. librettist, spent four days visiting Karamu Theatre which staged his "Ballet Ballads."

Chick Chaiken organized seven-piece orch to accompany Guy Mitchell, starting show policy at Daffy's Stardust Club.

Val Ernie's outfit slated to replace Lenny Herman's at Hollenden's Vogue Room Nov. 15. Hotel changed hands last week, being taken over by combine including Meyer Fine and Sam Stecker, local film exhibs. Julius Epstein, operating partner of the Chi selling group, to remain with the Cleveland investors.

Paris

By Maxime de Belx

(33 Bd. Montparnasse: Lettre 7564)

Harry Novak recovered from his flu.

Jack Kirkland scripting for Edith Piaf.

Larry Adler in from London for short visit.

A. Hallen Smith here briefly on his way back from London.

Gene Van Dee back from Brussels to attend confabs here.

Max Chornick so overworked that he now is off to North Africa for rest.

Phil Reisman and Joe Bellfort to Rome while E. Lapinere goes to Germany.

Ruth Page's ballet "Revenge" such a smash that the next show had to be postponed.

Herve Dugardin soon to give U. S. the onceover for material at his Champs Elysees theatre.

Wolfgang Schmidt, once UFA head here, who incepted a distribution firm in Germany, now in TV production here.

Julie Gibson to Rome for a stint in Jean Renoir's filmization of

"Carrouse du Saint Sacrement." May return to work for Henri Diamant-Berger in January.

Cinema Films, Productions bought script titled "The Murderer is in the Wood." Should be authentic since authored by Nationale Surete Commissaire M. Romain.

Maurice Besnard, new manager of the Monte Carlo Opera, acting on instructions of Prince Rainier of Monaco, is giving the house a facelifting, hiring new talent and plans producing a new opera.

Musicien Jean Cadaye to take over the Bordeaux Theatre, from which Vanni Marcou, formerly of the Paris Opera, resigned as head because he found the city fathers too insistent in pushing their proteges.

Las Vegas, Nev.

By Bill Willard

De Marco Sisters now chirping at Desert Inn.

Impressionist Chuck Mitchell a Club Bingo holdover.

Jean Paul King leaves KRAM for CBS outlet KLAS, Nov. 1.

Eddie Garr tripped in to watch Hal Le Roy tap at Desert Inn.

Peggy Lee set to follow Carol Bruce in top spot at Thunderbird, Nov. 8.

Librarian returns for another two frames at Last Frontier opening (2).

New AM station KORK finally hits kilocycles with airing of NBC stanzas locally.

Connie Boswell and Dick Weston share top marquee space beginning Thursday (1) at Flamingo.

Ken Frogley back in town to resume C. of C. hornblowing after jaunt to Washington and Gotham.

Resort hotels alternating in giving "soldier-of-the-week" Camp Desert Rock GI's night's hoopla cuffs.

Lou Cohan in from Chi to gander acts of his stable—Jimmy Nelson and Betty Norman at the Flamingo.

Aida Broadbent moves down the highway from Flamingo to El Rancho Vegas with line of six gals, two boys, opening Nov. 7.

Minneapolis

By Leo Rees

Heinie's has Renee & Escorts. Salsburg's Marionettes at St. Paul, Nov. 12.

Hamline U. Players offering "Hedda Gabler."

Cappy LaFell at Minnesotan Hotel Panther Room.

Edyth Bush Little Theatre has "Harvey" underlined.

U. of Minnesota Playhouse presenting "The Heiress."

Art Mooney's orch played two-nighter at Prom Ballroom.

Sadler's Wells Theatre Ballet here for three nights, Nov. 3-7.

St. Paul Flame has pencilled in Charlie Barnett to follow Red Nichols.

Chirp Diane Adrian and magician Randolph into Hotel Radisson Flame Room.

Manager Jimmy Nederlander of Lyceum, legit house, in N. Y. on booking stint.

Singer John Carroll into Hotel Nicolet Minnesota Terrace with Cecil Golly orch.

Curly's has "Panther Girl." Bob & Diane, Frank Tucker and hold-over George Dewey Washington.

"The Autumn Garden" set as second A.T.S.-Theatre Guild subscription offering at Lyceum, Dec. 17-22.

Vienna

By Emil W. Mason

American pianists Maro and Anahid Ajemian played in Brahms Saal.

Alexander Slatina did libretto for film, "List," for the Austro-German Co.

Maria Jeritza donated her Salzburg pay envelope for restoration of Mozart House.

Leopoldine Konstantin inked by Kammerspiele for John Erwin's "First Mrs. Selby."

Insel Theatre switched to a film house by Vienna Kiba Co. Will be run as an art house.

Lernet Holenla scripted "I Was Jack Martimer" for Austro-American Co. Guenther Fritsch will direct.

Diana Films producing an educational on castle Schoenbrunn. Scripted and directed by August Schmidt.

Richard Romanowsky, film star, regained eyesight after successful operation. Was unable to work for two years.

American sponsored Red-White-Red network started weekly broadcast of Vienna Philharmonic, under direction of Clemens Krauss.

Franz Stoss, former director of Burger Theatre, inked as advisory-manager of Josefstadt Theatre. Stoss has given up producing operettas.

Hollywood

Whip Wilson to Minnesota for personals.

Edward Lewis laid up with appendicitis.

Sam Hearn celebrated 35th anni in show biz.

Jerry Wald and Norman Krasna in from N. Y.

Louis Lipstones observed 25th wedding anni.

Robert Merrill to Philly to sing in "La Tosca."

Anita Martell filed suit to divorce Roger Price.

George Bilsons celebrated their 25th wedding anni.

John Hodiak aired to Acapulco for two-week siesta.

John Agar out after serving 60 days for traffic violation.

Henry Koster checked in at 20th after two weeks in N. Y.

James Stewart planed to Cleveland where his father is ill.

Cleffter Jimmy McHugh in Washington for Army Air Force Show.

Benay Venuta delivered a talk on Korea at Welfare Federation.

Mikhail Rasumny returned from Mayo Clinic to recuperate at home.

Charles Kurtzman in from Boston for Metro promotional huddles at Metro.

Jesse L. Lasky on nine-day tour during which he will speak before colleges.

Dagmar planed into town to be with her husband, Danny Dayton, bedded with virus.

William Periberg resting in Palm Springs after winding up '51 production program.

Bulk of Leon Errol's estate goes to Jerome Rath, nephew of the comedian's late wife.

Adolphe Menjou celebrated 40th year in films at luncheon tossed by L.A. Saints and Sinners.

Marilyn Nash, Pat Moran and Johnny Grant to St. Louis to entertain GI's at Scott Field.

Alan Young bowed out of Paramount's "Military Policeman" because of an ailing appendix.

Casey Stengel and Leo Durocher guests of honor at testimonial tossed by Greater L. A. Press Club.

Debbie Reynolds lined up a three-week stage tour covering Cleveland, Washington and Buffalo.

Chester Erskine will tour Europe for six weeks after he finishes directing "Androcles and the Lion."

William S. Hart's will, leaving his estate to Los Angeles County, upheld by District Court of Appeals.

Philadelphia

By Jerry Garhan

Bob Horn, WMIL d.j., now managing comedy team of Bill Layne & Don Hines.

Sandy Sims, dancer at New Town Tavern, coaching Sugar Ray Robinson on terping.

Ed Barsky, MGM record distrib, doing weekly platter show from Pleasantville, N. J.

Ramon Bruce, WHAT disk jock, will emcee Dinah Washington show at Earle, Nov. 8.

Machito orch provided spark for revival of the rumba-sambo set during his week at Club Harlem.

Singer Alexa Clarke takes over as entertainer and hostess in Tabu's new room, the Bachelor Bistro.

The First Drama Quartet, under Philadelphia Forum auspices, packed the 3,000-seat Academy of Music two successive nights (26-27), with hundreds turned away.

Faye Emerson emceed Convention Hall show and rally yesterday (Tues.) which kicked off Community Chest drive. Show biz participation included Imogene Coca, Ezra Stone, Eddie Fisher, Jan Murray, Rosemary Clooney, April Stevens.

Madrid

By Geo. G. Garry

Paulette Goddard visiting Madrid studios.

Rosy Lane, French dancer, at the Suevia nitery.

Claude Marchant and troupe from Cuba at the J'Hay nitery.

Salvador Dali will be director and star in a pic, "The New Demon." Of course, he will do the decor and sets.

The Grand Cross of the Order of Isabel la Catolica has been bestowed by the Spanish government on maestro Jose Padilla.

"Mister Wu," by Harry M. Warren and Harold Owen, starring Ernesto Vilches, at the Infanta Beatriz Theatre, in fifth week.

Argentine revue stars Tranquilino and Esmeralda with a new company and show will tour the provinces starting in Valencia next month.

Maestro Jose Padilla off to Paris after being feted at the Alcazar Theatre for the 800th performance of his operetta, "Cinderella at the Palace," starring Celia Ganes.

OBITUARIES

MADY CHRISTIANS

Mady Christians, 51, stage and screen actress, died in Norwalk, Conn., Oct. 28. Miss Christians was forced to leave George Brandt's touring company of "Black Chiffon" a month ago when she became ill. (She was replaced by Sylvia Sydney.)

Miss Christians is best remembered for her portrayal of Mama in "I Remember Mama," which ran on Broadway for two years. She appeared opposite Paul Lukas in

Originally a cameraman, Rosen started his film career with the old Edison company in 1912 and became a director for Paramount in 1921. During his long career he piloted pictures for the Rackett Bros., Universal, FBO, RKO, Columbia and Monogram. In recent years he had been engaged in television.

Rosen was the first president of the American Society of Cinematographers and later functioned as treasurer and board member of

git loop. Later he went to South Africa to handle the Williamson setup there. Returning home, he was made Victorian manager for United Artists. After leaving UA he joined the Hoyts' cinema loop and became a key manager. Wife survives.

RICHARD W. BANNIER

Richard W. Bannier, 63, librarian and supervisor of music rights for the American Broadcasting Co., died in New York Oct. 24. Bannier was a concert orch violinist and had worked for several New York music pubs. He also was associated with NBC for 12 years.

Surviving are his wife, a son and a brother.

JIM FLEMING

Jim Fleming, secretary of Columbia Pictures in Australia, died in Sydney recently. He was formerly associated with Paramount in various Aussie keys.

Wife and three children survive.

SAMUEL HOWARD ASH

Samuel Howard Ash, 67, screen actor, died Oct. 20 in Hollywood. He appeared in a number of

crash near Kaufman, Tex. She was a member of the Perez Prado orch.

Juan De Dios Muniz, 45, stage and film actor, for years the Spanish voice of Spencer Tracy in Hollywood pix dubbed in Spain, died recently in Madrid.

Daughter, 16, of James Nelson, NBC's manager of television advertising and promotion, died at her home, N. J., home Oct. 23 after a long illness.

Ernest Humphrey Scott, pioneer radio manufacturer and former head of Scott Radio Laboratories, Chicago, died Oct. 27 in Victoria, B. C.

Raymond F. Cornes, veteran theatre manager, died in Farnersville, Tex., Oct. 22. He managed the Palace and Cornes Theatres there.

John Jenkins, 55, partner in Jenkins & Bourgeois, Astor Pictures' franchise holder in Dallas, died recently in that city.

John Vernon, 43, former business agent for Ingrid Bergman, committed suicide in San Francisco Oct. 26, according to the police.

Oliver Valerie, 58, former actress, died Oct. 27 in New York. Her last Broadway appearance was in "Lady Beyond the Moon" in 1931.

William Malherbe, French painter and brother of Henry Malherbe, Paris opera director-music critic, died in Paris Oct. 25.

William A. Simon, 75, stagehand for 52 years, for last several at the State Theatre, Youngstown, O., died Oct. 21 in that city. Two sisters survive.

Mother of Philip Charig, legit musical composer, died in New York recently.

James C. Grindstaff, Paramount electrician for 25 years, died Oct. 21 in Hollywood.

Mother, 76, of John Baram, Paramount play editor, died in New York Oct. 23.

Mother of A. Brady McSwain, owner of Kenwood Park, Pittsburgh, died in that city Oct. 23.

Sabatino Lopez, 84, Italian playwright, died in Milan Oct. 27.

Chi Recalls '20s

Continued from page 1

due to jazz and the ultimate ability of operators to remain open with the added nut of a relief group.

Currently, Chi is the booming grounds for practically every big-name jazz unit making the rounds. All groups, with perhaps the exception of a few steadily entrenched units in other key cities, hit the Windy City three or four times a year. Many ballwick here permanently.

Youths barely out of short pants, as part of the current feeling here; bands about the names of such stalwarts as George Brunies, Art Hodes, Miff Mole and Floyd O'Brien with the same adulation their 1920 counterparts spoke of Louis Armstrong and King Oliver.

Currently entrenched here, for example, are Eddie South and his trio; Bill Farrell; Booker T. Washington; George Brunies' group; Art Hodes band; Red Saunders, Johnny Lane; Mary Lou Williams; Danny Alvin; Lee Collins; Miff Mole's outfit; Stuff Smith; Charlie Ventura and his Big Four; Jimmy Nile; Charlie Barnett; Dizzy Gillespie; Horace Henderson; Lurlean Hunter; Jeri Southern; Lucille Reed, and many other jazz marquee lures.

Irate Reader

Continued from page 1

was revised to fit the 250-word maximum. However, Rinehart was unwilling to cut his protest and decided to buy advertising space. Seaman was not informed of the ad until it appeared in print. The paid ad appeared on the same page as Seaman's department.

In it, Rinehart referred to Seaman's original comment as a "tidbit of ironic comedy," and affirmed that "I seriously doubt that you possess the critical ability to compose an intelligently written review concerning the chirping of a cricket or the music of a bullfrog." Rinehart ended his attack with "I'll meet you at marbles, checkers or chess, and smear you for a loss every time you open your trap." His "Reply" was bylined "By Old Joe Blow."

Pahlen-FC

Continued from page 1

produced by Sacha Gordiner. Same stars appear in both films. Curiously, the melodrama is titled differently, depending upon the distribution market. French version is tagged "Traque" (Followed); International Film Distributors is handling the English version in Britain as "Gunman in the Street," while it's to be labeled "Time Running Out" in the U. S.

Pahlen, who planned to Europe from New York Fri. (28) in regard to a TV venture, expects to air back by tomorrow (Thurs.) to conclude final arrangements on "Time's" U. S. distribution. Meanwhile, United Artists is also dusting off "The Pirates of Capri," another Pahlen production that ran about the Film Classics fold.

"Pirates," according to Pahlen, had no more than 100 playdates under the FC banner before the distrib went out of business. Picture, of course, went to UA when the latter acquired Eagle-Lion Classics' product early this year. Louis Hayward and Winnie Barnes have top roles.

Pahlen's TV project calls for production of a series of dramatic shorts based on case histories of women criminals in the files of Interpol, an international law enforcement agency with headquarters in Paris. He also plans to turn out another series of shorts to be located in the Alexandre Dumas period.

MARRIAGES

Carmel Myers to Alfred W. Schwaberg in N. Y. Oct. 30. Bride is silent screen star, presently doing TV interview program in N. Y.; groom is v.p. in charge of sales for Paramount.

Dorothy A. Kirstein to Charles D. Greenwald Oct. 28, N. Y. Bride is film trade-paper staffer.

Peggy Mann to Frank Hamilton, New York, Oct. 19. Bride is a former CBS staffer, groom is a literary agent.

Barbara Ann Beach to Tom Henry, Chicago, Oct. 27. He's head of Mutual's Chicago co-op sales office.

Maude Lee Bailey to Sam Lufkin, Los Angeles, Oct. 25. He's a screen actor.

Elen Dosta to Jean Georgiades, Paris, recently. Bride is opera singer and film actress.

Mimi Hirkenhauer to John Munster, Albany, Oct. 20. He is an announcer at WXXW there.

Alice McGorla to Robert Johnston, Dublin, Oct. 20. Bride is radio and opera soprano, he's music critic and organizer.

Penny Copper to Harry Deimar, Elkton, Md., Oct. 28. Bride is musically singer, he is stage producer.

BIRTHS

Mr. and Mrs. Jerry O'Neill, twin daughters, New York, Oct. 23. Father is with Monogram Pictures; mother is Dorothy Latta, formerly with Warner Bros. Pictures.

Mr. and Mrs. Gene Leslie, daughter, Hollywood, Oct. 23. Father is a TV producer.

Mr. and Mrs. Leigh Jason, daughter, Hollywood, Oct. 26. Father is a screen director.

Mr. and Mrs. Art Brown, son, Pittsburgh, Oct. 23. Father an announcer at WDTV, Pittsburgh, and mother were both formerly with the Claude Thornhill orch.

Mr. and Mrs. William F. Reilly, daughter, Oct. 21, Chicago. Father is midwest manager of RCA Recorded Program Services.

Mr. and Mrs. Nick Tagg, daughter, Oct. 23, New York. Father is organizer for ABC's "Jack Berch Show."

Mr. and Mrs. Jerry Urgos, son, Oct. 22, Teaneck, N. J. Father is with CBS photo department.

Mr. and Mrs. Red Rowe, son, Hollywood, Oct. 25. Father is a disk jockey at KFWB there.

Mr. and Mrs. Joseph Mulvihill, son, Cleveland, Oct. 16. Father is NBC announcer there.

Mr. and Mrs. Jerry Wexler, daughter, New York, Oct. 29. Father is newly named director of publicity for music publishers Robbins-Felst-Miller.

Mr. and Mrs. William R. Wilkerson, son, Hollywood, Oct. 4. Father is publisher of the Hollywood Reporter.

Mr. and Mrs. Bob Crosby, daughter, Hollywood, Oct. 28. Father is orch leader.

Mr. and Mrs. John Lotas, son, New York, Oct. 26. Mother is former legit actress, Harriet Citron. Father is a TV announcer.

George M. Cohan

July 4th 1878—November 5th, 1942

COHANESQUE SOCIETY OF AMERICA, CHAPTER No. 1

ST. LOUIS 4, MO.

"Watch on the Rhine" and played the Queen in Maurice Evans' full-length "Hamlet." Her other legit appearances included "The Lady Who Came to Stay," "Heartbreak House," "Message for Margaret," "The Divine Drudge" and "Henry IV." Her last Broadway role was in "The Father."

Miss Christians' films included "All My Sons," "Seventh Heaven," "Escape," "Come and Get It," "Address Unknown" and "Tender Comrade." She was featured in

the Screen Directors Guild. Two sisters survive.

CHARLIE CREATH

Charles (Charlie) Creath, 53, pioneer Negro jazz musician, died in Chicago Oct. 23. Creath was a trumpet player whose orchs were faves on riverboats and in St. Louis dancehalls in the late '20s and early '30s. At one time he had five bands playing under his name in and around St. Louis. His best known records were made with

WE NEVER FORGET YOU

William Morris

KARL TAUSIG BOB

Broadway musicals before becoming a character player in the films. His wife and two sons survive.

GEORGE JESKE

George Jeske, 60, one of the original "Keystone Kops," died in Hollywood Oct. 28. After making the Keystone films, Jeske became a two-reel director at Mack Sennett's and RKO, among others. He had managed the Aladdin Theatre, Indio, Cal.

Two brothers and two sisters survive.

HARRY SAFFERMAN

Harry Safferman, 63, theatre builder, died Oct. 25 in New York. Also a real estate operator, Safferman specialized in vaudeville and film house properties.

Geo. M. Cohan

(1878 - 1942)

JERRY VOGEL

Philharmonic symph as well as the Philadelphia, Boston, Chicago, Cleveland, Detroit, Minneapolis and San Francisco symph orchs. He was professor of music at Michigan State College, 1932-46.

His wife and two daughters survive.

JOHN A. EKENBERG

John A. Ekenberg, 82, real estate-insurance broker who op-

erated one of Long Island's first film houses, died in Lawrence, L. I., Oct. 25. In 1908, Lawrence opened The Unique Motion Picture Theatre in his Lawrence barn.

Surviving are his wife, a son, two brothers and a sister.

PHILLIP GORDON

Phillip Gordon, 58, business manager of The Music Trades mag and former concert pianist, died in

Leopold A. Yost, 70, conductor of Army bands for 40 years, died Oct. 20 in Salt Lake City. For 26 years, between wars, he led Salt Lake City's El Kalah Temple Shrine Band.

John Muldoon, 70, retired Pittsburgh stagehand who outlived six of the theatres he worked in—Duquesne, Davis, Pitt, Bijou, Alvin and old Nixon—died in that city Oct. 20.

Raymond T. Van Ettisch, 65, retired managing editor of the Los Angeles Examiner and w.k. in the film industry, died in L. A. Oct. 24 after a siege of bronchial pneumonia.

Rev. Milton Corey, 72, father of film actor Wendell Corey, died in Washington, Mass., Oct. 23. He had appeared with his son in Paramount's "The Great Missouri Raid."

Father, 62, of Manning Clagett, associate director of Information of Motion Picture Assn. of America, died in Washington Oct. 28. He

IN FOND REMEMBRANCE

JOE BURNS

Nov. 3, 1946

VERA and MACK GOLDMAN

New York Oct. 22. Gordon had appeared with Enrico Caruso and had accompanied violinist Mischa Elman. He joined the mag in 1933.

His wife survives.

GILBERT WALSH

Gilbert Walsh, long associated with show biz, died recently in Melbourne. He began his career as an accountant with the Williamson Le-

was associate judge of the Municipal Court of Appeals in D. C.

Gabriel Alvaro, 63, stage and film actor and director, died in Saragossa, Spain, recently while on tour with the Teatro Maria Guerreros Co.

Delia Romero, 19, singer and dancer, was killed Oct. 27 in a car

ston, worked with the old Kingling Bros. for 22 years during the early part of his career.

Sharkey, his most famous seal, earned more than \$40,000 a year playing theatres, films, niteries and conventions. Sharkey also appeared in the Broadway musical comedy, "Higher and Higher."

Huling had been on tour with Sharkey until a month ago, when he suffered a heart attack and entered Kingston Hospital. His wife and daughter survive.

AL BAKER

Al Baker, 77, dean of the Society of American Magicians, died Oct. 24 in New York. During his career as a magic performer, Baker appeared in medicine shows, vaude and at chautauqua shows.

Baker also was a ventro (dummy) was known as Dennis) and penned several books, including "Magical Ways and Means," "Al Baker's Mental Magic" and "Al Baker's Pet Secrets."

Surviving are his wife and a daughter.

PHIL ROSEN

Phil Rosen, 63, pioneer screen director, died Oct. 22 in Hollywood.

Mary Chase says "Thanks, Europe!" and-

IBBS & TILLET (London Concert Agents)
FOSTERS AGENCY (London)
TAVEL & MAROUANI (Paris)
KONSERTBOLAGET (Scandinavian Concert Agents)
MULLALLY & WARNER (Press Agents, London)

LONDON

Daily Express

"Negro ballad singer Josh White left the grand piano unused when he sang to a crammed, enthusiastic audience at the Central Hall, Westminster, last night. In Blues, Spirituals and American work-songs, Josh White was a wonder. He could take in both 'Nobody Knows the Trouble I've Seen' and an unusual version of 'Frankie and Johnnie'."

SCOTLAND

The Scotsman

"Josh White, the American artist, in the Usher Hall, Edinburgh, threw into heretofore our own folk-music America's gain and Josh White has, without doubt, perfected the art of expressing these simple songs to his own guitar accompaniment. To listen to him singing 'Waiting for the Train' is to quote an obvious example, was to be aware possibly for the first time of the true beauty of the song."

STOCKHOLM

Aftenbladet

"His voice is smooth as velvet, but his strongest weapon is his rhythm. He is singing with his heart. Yet, to be sure he was a roaring success here."

STOCKHOLM

Morgentidningen

"Josh White on Town! One surrenders unconditionally to the depth of feeling, the warmth and rhythm of his singing."

JOSH

WHITE

COPENHAGEN, DENMARK

Information

"Not even at concerts with the greatest names of the classical music has a more breathless silence, a more intense radiation of personality from the tribune been felt among the audience. His guitar playing is as firm a part of his art as is the voice. He can draw the most delicious and faceted tones from his guitar in a ballad and make it yell and moan in a blues or a work-song."

Currently
Broadcasting
Corporation:
POLK SERIES
GLORY ROAD SERIES
"JOHN HENRY"
VARIETY-
Available After January 7th, 1952



**EARTHA
KITT**

LONDON

Daily Herald

"Miss Kitt proves herself one of today's finest blues and spiritual singers."

People

"Sultry: coloured nightingale Eartha Kitt back at Churchills with a new and even torchier routine. She's the gal who shocked Paris with her sexy songs and slit-to-the-hip gowns."

News Chronicle

"She's 23, the rage of Paris night clubs and a 'wow' in Istanbul and Cairo."

Daily Mirror

"In Paris she played Helen of Troy in Orson Welles' production of 'Faust'. Welles described her as 'one of the most exciting women I've ever seen'."

CURRENTLY APPEARING AT CHURCHILL'S CLUB



SAM GARY

STOCKHOLM, SWEDEN — CONCERT

LONDON
"Gary is one of the greatest singing attractions we have ever had in London. For the first time with any artist here, we held him over for five weeks."
Bruce Brice, Churchills Club

Begona Nyheter: "Gary's deep baritone voice had a warmth, richness and expressiveness that is almost breathtaking and his artistry was especially shown when he sang ballads like 'Water Boy' or popular songs like 'Old Man River'."
"He is one of the greatest musical artists we have even heard here."

STOCKHOLM, SWEDEN
"He sings among others the beautiful 'Water Boy' and in 'Scandalous My Name' he tells us about false friendship. Gary can also be laughing as in 'I Got a Head Like a Bomb' and a 'Heart Like a Marble Stone' as in 'Do You Call That a Buddy' and 'Humorous as in 'Me and Brother Bill'. And he is a man with a terrific sense of humor. The programme has an easy intimate and unaffected distinction."

Currently Appearing at the
Siegle Club, London
BBC Broadcasting Negro Anthology
John Henry



**LENORE
KORMAN**

SUCCESSFUL
RADIO
PROGRAMME

B.B.C., LONDON

TV, B.B.C., LONDON

IN REHEARSAL
FOR CABARET.

**JOSEPHINE
PREMICE**

PARIS, Le Monde

"Josephine Premice appears under the lights with a dusky skin. Her fair hair, which surrounds her extraordinary profile is reminiscent of the desert. But when she turns she becomes a tigress with large velvet eyes. With trembling lips and exquisite movements she sings many and varied songs in a wonderful voice full of tropical infection. All her movements have an intelligent, feline grace. Here is a new Josephine Premice capable of conquering Paris."

LONDON, Variety

"Josephine Premice, who is currently at the Colony and Astor, projects a vivid personality. Her voice is alternately strident and robust and her repertoire provides sufficient variation to please an assorted audience."

and currently appearing in SOUTH AMERICA

RIO DE JANEIRO, Diario Carioca

"An American negroess arrived from Paris has taken the Vogue by storm. It is one of the most pleasant surprises one can have to hear a voice like Josephine Premice, here in Rio. Only when the thrill wears off can we find an opportunity to applaud."

A Manha

"Josephine Premice, at the 'Vogue,' is the unique presentation which Baron Von Suckart is giving to the patrons at that Club. Her facial mimicry and long time."

A Noite

"The people at the first performance of Josephine Premice, at the 'Vogue,' were on the tips of their toes. Josephine Premice is a rare singer, an exotic bird. She is really worth seeing, a voice really worth hearing."

Personal Manager —

MARY D. CHASE, 875 FIFTH AVENUE, NEW YORK, 21, N.Y.

